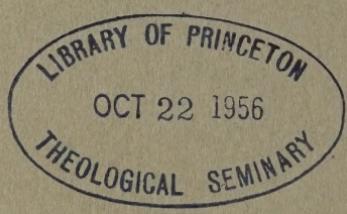


E.W.Skinner

Sacred Music at Union Theological Seminary

1836-1953

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Sacred music at Union
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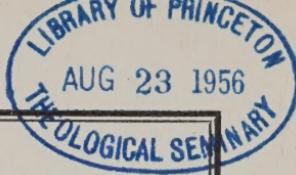
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AN INFORMAL HISTORY

By
Ellouise W. Skinner, M.S.M. '52



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An Informal History

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ELLOUISE W. SKINNER, M.S.M. '52

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CONTENTS

FOREWORD	5
PREFACE	6
INTRODUCTION	8

PART I — 1836-1928

CHAPTER I. 1836 — 1841	11
CHAPTER II. 1841 — 1852	13
CHAPTER III. 1852 — 1875	15
CHAPTER IV. 1875 — 1886	18
CHAPTER V. 1886 — 1890	19
CHAPTER VI. 1890 — 1912	21
CHAPTER VII. 1912 — 1928	23
CHAPTER VIII. IN SUMMARY	24

PART II — 1928-1953 The School of Sacred Music

CHAPTER I. PURPOSES	27
CHAPTER II. FINANCES	30
CHAPTER III. ADMINISTRATION	33
CHAPTER IV. FACULTY AND CURRICULUM	35
CHAPTER V. ADMISSION AND DEGREE REQUIREMENTS	40
CHAPTER VI. ENROLLMENT; TUITION AND FEES	41
CHAPTER VII. PHYSICAL EQUIPMENT	43
CHAPTER VIII. THE MUSIC STUDENTS AND SEMINARY LIFE	47
CHAPTER IX. THE GRADUATES	51
CHAPTER X. THE ROLE OF THE SCHOOL	56
CONCLUSION	61
APPENDICES	64
INSTRUCTORS IN SACRED MUSIC, 1836-1928	
THE SCHOOL OF SACRED MUSIC, 1928-1953	
Administrative Officers and Assistants	65
Instructors and Lecturers	66-68
Presidents of the Alumni Association	68
REFERENCES	69

"Now there are varieties of gifts, but the same Spirit; and there are varieties of service, but the same Lord; and there are varieties of working, but it is the same God who inspires them all in every one. To each is given the manifestation of the Spirit for the common good."

I CORINTHIANS 12:4-7.

Foreword

How this little book came to be is set forth in the author's *Preface*. Miss Skinner's original project was a thesis for the degree of Master of Sacred Music on the origin and program of the School of Sacred Music in Union Theological Seminary. As an introduction to this study, she planned to sketch briefly the interest in sacred music at the Seminary prior to the founding of the School in 1928. But her researches discovered so much material of historical interest that the intended introduction became her thesis. Accordingly, the Seminary commissioned her to continue her inquiries so as to embrace the story of sacred music in Union Seminary from its founding in 1836 to the present, including the first quarter century of the School of Sacred Music, which is being commemorated this year. Here is the result. The Seminary is grateful to Miss Skinner for her painstaking and tireless research and her imaginative and devoted writing.

While the account is intimate and informal and will hold special attraction for those who have had some association with the School, it is hoped and believed that it will be of interest also to a wider public of music-lovers and friends of the Seminary.

This survey stresses the limitations in equipment and inconvenience of its location during the early years of the School. To those who watched and lived with the Faculty and students during this period, these are less significant as suggesting inadequate tools for preparation than as revealing the magnificent results achieved with the resources available. If "the proof of the pudding is in the eating", so the test of the effectiveness of an educational institution is the record of its alumni. That effectiveness is testified by the present leadership of graduates of the School in every phase of religious music, in every major and not a few minor denominations, and in many lands overseas as well as in this country.

Now that, through the generosity of the Davella Mills and James Foundations, the Union Seminary School of Sacred Music is to be provided with the finest equipment and resources for its task, we can hardly entertain a happier wish for it than that the Faculty and students of future years will maintain the same high standards of musicianship and Christian devotion which have brought the School the well-merited recognition which we delight to honor on this twenty-fifth anniversary.

HENRY P. VAN DUSEN
President

*Union Theological Seminary,
May 5, 1953.*

Preface

IN THE school year 1951-52 the author's thoughts were concerned with a matter which occupies every student at Union Theological Seminary in his graduation year: the selection and development of a thesis topic required for his degree. Finally, the idea of presenting a statement of the purposes of the School of Sacred Music, the history of the School including the evolution of its curriculum, and a comparison between the ideals of 1928 and the actualities and potentialities of 1952 was conceived. As a preface to the entire work, a brief survey of music at the Seminary prior to 1928 was planned. This 'brief survey' soon outgrew all preface proportions and eventually became the entire thesis, entitled "History of Music and Musicians at the Union Theological Seminary, 1836-1928". The length of Union's musical history and the people and incidents connected with this history have had tremendous influence on the events which resulted in the opening of the School of Sacred Music in September of 1928. Since the real significance of this date lies in the 92 years preceding it, it was felt that this early part of Union's musical history should be recorded first, with the hope that some future historian would complete the picture of music in the Seminary. The period since 1928, during which the Music School has been in existence, was sketched briefly in an Addendum only three pages in length!

This present informal history consists of the original Master of Sacred Music thesis, condensed slightly and corrected in the light of further research, plus the story of the School of Sacred Music over the past 25 years, based on information gathered for the most part during the current academic year.

Little of the research necessary to this work, and perhaps none of the actual recording of data, would have been possible without the cooperation so graciously extended by members of the Seminary faculty and staff who made references available, gave of their time for interviews, read, edited, and re-read the successive drafts, and constantly encouraged the project throughout the year.

To Dr. Van Dusen goes the credit for suggesting the original thesis subject (it was he who contributed the catalogue of 1839, with its tantalizing item "Abner Jones, Professor of Sacred Music"), for proposing an expansion of the thesis and its eventual publication, and for meticulously editing the completed manuscript. The President's part in this particular undertaking represents only one of many ways in which he has always demonstrated his eagerness to support the program and promote the interests of the School of Sacred Music within the Seminary.

Dr. Henry Sloane Coffin, through correspondence and conversations with the author, as well as through his published writings and speeches, has contributed greatly to the overall picture of this presentation.

Interviews with Dr. Clarence Dickinson and Dr. Helen A. Dickinson were most fruitful and illuminating. This story of the School would not have been possible without their interesting and highly descriptive comments.

Dr. Hugh Porter on numerous occasions took precious time out from his duties as Director of the School to answer seemingly insignificant questions, and to check on the accuracy of School details: his courtesy has been gratefully appreciated.

Editorial assistance in every part of this account has been given by Mrs. Hugh Porter, whose suggestions have added immeasurably to whatever interest and balance the description of Union's musical life in the following narrative may have.

The unpublished history of the Seminary by Dr. Charles R. Gillett was kindly lent by Dr. Cyril C. Richardson, and by Professor Harold H. Tryon, who also permitted the use of Dr. Gillett's condensation of the minutes of the Faculty and Board of Directors meetings. These references proved to be invaluable sources of information in making the survey as complete and representative as possible.

Dr. Lowell P. Beveridge, advisor in the preparation of the 1952 thesis, gave the original encouragement, interest, and incentive necessary throughout the writing of that paper "submitted in partial fulfillment of the requirements for the degree of Master of Sacred Music."

Members of the staff in the Seminary's Comptroller's Office, the Office of Public Relations, the Registrar's Office, the Music School, the Library, and the President's Office, and members of the New York Historical Society staff were all most patient with a persistent researcher and more than willing to be of assistance in discovering useful information.

Last and surely not least goes sincere appreciation to the many students and graduates of the School who have contributed information concerning their student life, past and present, and their professional activities after graduation, details of which have helped to give this work more adequate perspective and scope.

To all these collaborators and to all who have in any way encouraged, aided, or ensured the continuing existence of the School of Sacred Music in Union Theological Seminary this history is respectfully dedicated.

E. W. S.

April 15, 1953.

Introduction

THE SCHOOL OF SACRED MUSIC is often considered not only a new department in Union Theological Seminary, but the manifestation of a brand-new idea which was introduced into the scope of Union's education in 1928. Actually, instruction in sacred music is within a few months of being as old as the Seminary itself. The conception of sacred music as an essential part of the church's worship and therefore of seminary life and curriculum is equally ancient in this seminary's tradition.

Before 1928 only theological degrees were granted by Union Seminary and theological students only were enrolled. Not until the founding of the School of Sacred Music in 1928 were music students as such represented at Union. Yet instruction in sacred music has been offered in the theological curriculum for at least 78 years, and was required of all students from 1839 to 1901, whenever a music instructor was a member of the faculty. At least two and usually four classes in sacred music have been offered each year since 1893.

Throughout its history, the Seminary's instructors in sacred music have been active in the sacred, secular, and educational fields of music; several of them were considered leaders in the development of American church music.

Union's students, alumni, faculty members, Directors, and even Presidents have made significant contributions to the musical world outside the Seminary.

That sacred music has held an important place throughout Seminary history is shown in Union's curriculum, in the actions of the Board of Directors who appointed instructors of music, in the extra-Seminary musical activities of Union's own theologians, and finally in the opening of a School of Sacred Music not only with the idea that a seminary offers the best setting for such a School, but also with the conviction that this Seminary should expand its existing music department and thus its education for the ministry.

Therefore 1928, the date of the founding of the School of Sacred Music, may mark the most important milestone in Union's musical emphasis but it does not, by any means, mark its beginning.

PART I

SACRED MUSIC

AT

UNION THEOLOGICAL SEMINARY

1836-1928

CHAPTER I

1836-1841

"To sing the praises of the Creator and Redeemer, is the most delightful and the most notable employment of which man is capable. It forms the sublime and blissful exercise of the exalted spirits who surround the throne above; and in proportion as the will of God is done upon earth as it is in heaven, will this holy work rise in the estimation of man, and more fully occupy the affections of his heart.

Singing is the most natural, and consequently was the most early, expression of powerful and exalted feeling, especially in devotion, and therefore was appointed by God from the beginning of the world as an ordinance of religious worship, to be perpetuated to the end of time. Its primary design is, to excite and express holy and devout emotions; and by this means to warm, soften, purify, and exalt the affections and feelings — to regulate the passions — to confine the roving thought — and thus prepare the heart to receive distinct and indelible impressions of divine truth...

[Therefore] there seems to be something more implied in the proper performance of sacred [music], than merely to sound the several notes of a tune correctly: an organ may be made to do this, and when placed in skillful hands, and employed as an accompaniment, may become a powerful auxiliary in promoting the purposes of devotion . . . So, in like manner, the human voice may be made technically correct; it may touch every note with exactness; — but if the heart remains cold and languid, and the affections unmoved — if the feelings do not rise and kindle with holy emotions — if the mind is not fixed with intense and lively interest upon the theme of the song . . . it is not reasonable to suppose that the great purposes of [sacred music] will be fully answered. If we would come up to what is required in reference to this subject, we must endeavor to sing with the spirit and with the understanding also; we are called upon to exert our best faculties and talents, and all our powers, in celebrating His praises, whose service is perfect freedom. In order to the proper discharge of this duty, it is evidently necessary to have, at least, some acquaintance with the art of sacred music."¹

THESE were the views of the man first appointed to teach sacred music at Union Theological Seminary. On May 6, 1837 "Abner Jones was unanimously elected" Professor of Sacred Music at the Theological Seminary in the City of New-York, then just six months in existence. The first catalogue of the Seminary, which was not published until January, 1839, listed "Professor Abner Jones" together with the eight theological professors. And among the subjects required of the ministerial students throughout their three years' training was "Sacred Music."

Initially, the founders of this Seminary expressed interest in the instruction of music, and in this particular musician, for a very practical reason:

"On April 12, 1837 [Abner Jones] offered to raise \$25,000 to endow 'a professorship of sacred music and other purposes.' Of course the proposal was accepted with thanks . . .

. . . The professorship was founded bearing the name of the donor . . . and Mr. Jones' name was placed in nomination [for the appointment]."

Thus the very first offer of an endowment to the Seminary was for a chair of sacred music.²

Four days after the Board of Directors unanimously elected Mr. Jones Professor of Sacred Music in their new institution "every bank in the city of New York . . . and immediately after every bank in the land, suspended specie payments." "Credit was destroyed, trade was prostrate. An era of bankruptcy set in. . . . A tremendous panic ensued." And the promised \$25,000 to begin a department of sacred music never materialized.³

The reason a music department did actually come into being, then, could not have been a monetary one, for the proposed endowment of a music professorship was not forthcoming, and could not have been expected in the very near future, in view of the nation-wide financial panic. There is basis to believe that it was Jones' philosophy of music in the church, as expressed above in the Preface to his hymnal, *Melodies of the Church*, and his reputation as a musician, which led to his appointment to take charge of the music of the Seminary.⁴

Several of the men directly connected with the founding of Union Seminary were well acquainted with Abner Jones before 1837. For many years Jones lived near the Murray Street Presbyterian Church, home of one of the New York congregations which backed the new Seminary in its early days. One Murray Street pastor, the Rev. William Snodgrass, assisted Jones in editing his hymnal. Mr. Snodgrass' successor at the Church was Thomas McAuley, first president of Union Seminary, and no doubt also an acquaintance of Abner Jones. Dr. Gardiner Spring of the Brick Presbyterian Church, another of Jones' assistants, was among the first members of Union's Board of Directors. Dr. Spring was

also President of the New York Sacred Music Society,⁵ for which Abner Jones was a leading soloist. Jones had been one of the featured artists when the New York Sacred Music Society gave a concert for its organ fund in 1835. He also appeared in programs of the New York Academy of Sacred Music, and in smaller concerts of sacred music given throughout New York City. According to a music review in *The Broadway Journal* of 1845, the Society with 280 performers presented the *Messiah* at the Broadway Tabernacle. "Mr. Jones executed his music with much taste. Some faults we might find, but he stood so pre-eminently superior to all who sang that evening, that we refrain from fault-finding, and are content to praise most warmly."

Abner Jones was a choir conductor as well as soloist. "A choir under the direction of Mr. Jones participated in the Sixth Anniversary meeting of the 10th and 13th Ward Bible Society, meeting in the rear of E. W. Baldwin's Church" (Seventh Presbyterian). Mr. Jones compiled *The Psalter, Evening Melodies, The Psalms of David, and Harmonia Sacra*, in addition to *Melodies of the Church*. In his introduction to this hymnal, Jones writes of the real meaning of music employed in the worship of God, and of the necessity for instruction in this sacred art. Without doubt, both Abner Jones' singing abilities and his conception of sacred music were known to the Seminary's Board of Directors, and obviously they agreed that if

"we are called upon to exert our best faculties and talents, and all our powers, in celebrating His praises"⁶

then

"it is evidently necessary to have at least some acquaintance with the art of sacred music."⁶

The idea begun by Abner Jones' impulsive offer of \$25,000 could not stop growing even when the bequest failed to materialize, for the Seminary catalogues continued to promise Lectures in Sacred Music and men were soon to be appointed to make proposals for further musical instruction.

CHAPTER II

1841-1852

FOUNDERS, Faculty, and Directors were not the only ones concerned with music at the new Seminary. On December 3, 1839, the students were granted permission to form a "Haydn Society for the purpose of improving themselves in Sacred Music." "The Society discoursed the music at the Anniversary in the following year, and continued to do so until 1852."

After Jones' departure from the Seminary, the Faculty minutes contained this item: "Proposals were ordered made for further instruction: Mr. Thomas Hastings, in Sacred Music." Despite the lack of funds, the Seminary Faculty had no intention of omitting music from the curriculum.

The selection of Mr. Thomas Hastings, who was to consider the problem of musical instruction by order of the Faculty, was not by chance. In 1832 a committee representing twelve churches had called Hastings to New York to lead in the training of choirs for their several churches. Among these churches were Spring Street Presbyterian, Bleeker Street Presbyterian, Broome Street Presbyterian, Allen Street Presbyterian (Henry White, Professor of Systematic Theology, pastor), most of whose ministers and parishioners had taken an active part in the beginnings of Union Theological Seminary. By 1841 Hastings' fame was widespread. Together with Lowell Mason⁷ he was raising his voice through the medium of newspaper articles, demanding higher standards of "text and tune and performance" of church music.

"His [own] production of hymn texts, and hymn tunes, and books of sacred music, and articles in the press of his day is enormous . . . One can hardly take up any study of the music of New York churches in the fourth and fifth decades of the nineteenth century without constantly finding his name . . ."

Hastings was one of the most prolific of American writers and compilers of music for the church. He composed the tune *Toplady* for *Rock of Ages*, and tunes for many other well-known hymns. A large number of his compositions were performed at concerts of the New York Academy of Sacred Music, with which he was associated.

Interesting as Hastings' musical life and reputation may be, he is important to us for still another reason. In 1848, his son, Thomas Samuel Hastings, enrolled in the Seminary and in 1887 became the fifth President of Union. The son was to carry on his father's musical interest in his own career (see Chapters IV, V and VI below), especially in the matter of endowments, where "Dr. Hastings' efforts . . . were restricted to . . . the departments of elocution and sacred music". Father and son were joint compilers of *Church Melodies*, published in 1866.

Two months after the Faculty meeting at which Hastings was appointed to investigate the matter of additional musical instruction, the catalogue for December 1841 appeared, and "occasional courses of Lectures on Sacred Music, and other subjects connected with theological study" were promised. This listing continued until 1846 when the "offer of E. Howe to give instruction in music was accepted" by the Board of Directors.

One of the historians of the Seminary, Dr. Charles Gillett, believes that there must have been some instruction in music just prior to Mr. Howe's offer of 1846, but it was probably entirely voluntary. Dr. Gillett's father was a member of the class of 1844. "While a student he desired

to prepare himself to lead the singing in such church as might call him. He therefore joined the class in singing, but was discouraged by the leader's comment that 'if it were as hard for me to sing as it seems to be for you, I'd quit!'

Edward Howe, Jr., was a recent graduate of the Seminary and in addition to his new diploma in theology⁸ held an M.A. from Bowdoin. The catalogue now declared that "regular instruction is given in Sacred Music." Mr. Howe was apparently a well-trained musician and continued to be active in musical circles during his student days at Union. Along with Thomas Hastings and Abner Jones, Howe was associated with the New York Academy of Sacred Music and appeared as vocal soloist at several Academy performances.

Singing was not his only musical accomplishment. In 1847 (by this time an instructor at Union) Howe was pianist for an entire evening of Sacred Music at the Houston Street Church. Two years later "a Lecture on Sacred Music at the Union Theological Seminary [was given] by Edward Howe, Jr., with singing by the Haydn Society." Many meetings of The Halsted Literary Society and of the Society of Inquiry, two Seminary student organizations, included "Music by the Haydn Society — E. Howe, Jr., President." After he left the Seminary, Howe ministered through his music, serving two New York churches as organist until his death in 1900.

At the Faculty meeting of October 26, 1852, "unanimous petition from the students for a change in the musical instruction [was received]. 'Mr. Root' proposed to give instruction 'gratuitously'⁹ and 'Mr. Howe' was associated with him. The Board of Directors was 'requested to make the desired change.' The arrangement did not appeal to Mr. Howe, however, and the catalogue for January, 1853, lists only "George F. Root, Instructor in Sacred Music."

CHAPTER III

1852-1875

IN THE three years, 1852 to 1855, during which George Frederick Root gave "regular instruction . . . in Sacred Music"¹⁰ the notation is printed under "all the classes" and we may assume that the entire student body was required to attend the sessions. No further description of the course is given.

G. F. Root had an interesting musical record before his advent at Union, and an even more colorful one afterwards. In 1844 he arrived in New York City from Boston and won the position of organist at the Mercer Street Presbyterian Church. This particular church was the home

of the first Faculty meeting of the Seminary in 1836, and its pastor, Dr. Thomas H. Skinner, was long-time Professor of Sacred Rhetoric. Anniversary exercises in the early days of the Seminary were held in various churches, but the usual place was the Mercer Street church. It is not inconceivable that Root was the organist on these occasions and that his acquaintance with the Seminary began well before the time of his appointment there. He recalls the Mercer Street Church in his memoirs:

“ . . . Over the main entrance [of the church was] a fine, octagonal room, which had been especially prepared as a study for the pastor, but Dr. Skinner preferred his home study, which was next door, and this most convenient room for my purposes was turned over to me. I met the choir every Saturday night . . . In my choir were some students at the Union Theological Seminary, then near by. . . . In due time it was brought about that I should give two lessons a week to the students at the Seminary.”¹¹

In his home, Root, his wife, sister, and brother formed a quartet purely for the pleasure of singing together, but gained such fame that they were soon asked to sing at Philharmonic concerts, which they did “with great success”.¹² During the summer of 1853 the first Normal Musical Institute was held in New York City. These Institutes were organized by Root, Thomas Hastings, Lowell Mason, and William Bradbury, and served as three-month training sessions for music teachers in public schools. The founders were the principal instructors throughout the existence of these Institutes.

Enrolled in the Seminary in 1854, Root’s third year, was one Chauncey Marvin Cady. Together with the famed “blind songstress” Fanny Crosby, Cady prepared the words to *The Shawn* (based on the story of Daniel) and George Root prepared the music; the resultant work was soon the most famous of its time. Fanny Crosby also collaborated with Root on his cantatas *The Flower Queen*, *The Pilgrim Fathers*, and many songs proving very popular with the public.¹³ The Seminary student, C. M. Cady, now launched into the musical world in earnest, combined talents with Root’s younger brother, Ebenezer Towner Root, and formed the Chicago music publishing firm *Root and Cady*. “The national reputation of George Frederick Root as a teacher and composer gave added prestige to his brother’s new business venture. From the first the new firm took a leading position in the music trade in Chicago.”¹⁴

“The fine [Civil] war songs¹⁵ of George Frederick Root met a great popular need and won a national popularity. Now a part of American folk culture, these songs were the best sellers of their day and effective weapons in the fight to preserve the Union.”¹⁶

In the year preceding his death in 1872 Root received a Doctor of Music degree from Chicago University.¹⁷

During Root’s last year at the Seminary, both his name and that of Lowell Mason appeared in the catalogue (1854-1855) as Instructors of Sacred Music. Mason and Root were old friends, associated first in the

Boston Academy of Music and later in the New York Normal Institutes. Mason wielded the greatest influence of any one American church musician of the 19th century. He has been called "Father of Church Music", "Father of Public School Music"¹⁸, "Father of singing among the children"¹⁹ and his record as church musician and educator confirms all of that. His Boston Academy of Music and the Musical Normal Institutes, with which Root was also associated, provided the country for a quarter of a century with a majority of its well-trained music teachers. "It has been estimated that Lowell Mason's works sold a total of over one million copies" and the publishing of his many tune-books greatly augmented his influence as a teacher.²⁰ It was he who combined journalistic activities with Thomas Hastings to arouse public interest in the sad state of contemporary church music. As an organist and choir-master at the Fifth Avenue Presbyterian Church (then the Duane Street church) Mason demonstrated with his 30-voice choir that "quartet singing for purposes of devotion is humbug"²¹ and claimed that he was among the first to introduce chanting to non-Episcopal churches.

Church congregations today recall Lowell Mason for settings to the texts *Blest be the Tie, From Greenland's Icy Mountains, My Faith Looks up to Thee, Nearer my God to Thee* and for scores of other hymn-tunes characteristic of that nineteenth-century era.

In his own memoirs, George Root writes of the way in which the first Doctor of Music in America received his degree: "I called Dr. Ferris, Chancellor of New York University, and suggested Mason should be conferred the first Doctor of Music degree. 'That distinction should fall upon America's greatest musical educator' [Lowell Mason]."²² The degree was promptly bestowed.

The catalogue does not tell exactly what the two Instructors taught but probably each presented a series of lectures, and attendance was required of all the students.

When Mason retired to Orange, New Jersey in 1855 and Root moved to Massachusetts shortly thereafter, the Seminary was left without any regular Instructor for several years. Officials continued to assure prospective ministerial students that "Regular instruction is usually given in Sacred Music" until finally, in the catalogue of 1860-61, Sacred Music faded from mention entirely for the first time. It did not reappear until 1875 except for reference to the fact that "a few [students] receive compensation for singing in choirs on Sunday"!

Despite the lack of a catalogue listing, it is possible that there was some type of musical instruction in the year 1867-68. The Board of Directors had received a communication from the students in 1866, "in regard to instruction in elocution and music". It was referred to the Executive and Finance Committee and this latter group recommended an appropriation of \$250 for music on the understanding that the students would raise a like amount. Student response to this proposal was not enthusiastic. One year later, "The sum of \$250 [only] was appro-

priated to Mr. C. H. Farnham for 60 lectures on Sacred Music during the present term." In 1869 Mr. Farnham took the initiative and approached not the Board but the Finance Committee and this time "offered to give 65-70 lectures on music for \$300."

Apparently the only claim to fame that "C. H. Farnham" had was an 1867 publication *The Galin Method of Musical Instruction*.²³ His name does not appear in New York City directories of that time; any public performances he may have made are not listed in the usual musical references, and there appear to be no C. H. Farnham musical compositions published.

This 1866 request from the students for musical instruction was coincident with the installation of an organ in the Seminary chapel, probably the first one at Union.²⁴ It is to be assumed that there was also an organist to play it (perhaps a student), although no mention is made of organist appointments until 1881.

CHAPTER IV

1875-1886

THE next musician on the Faculty at Union, Theodore E. Perkins, was listed as "Instructor in Sacred Music and Vocal Culture" in the 1875-76 catalogue only, and the New York City directories for 1876 confirm this Union position by titling him "teacher" and "musician". The book *Physiological Voice Culture and its Application to the Singing and Speaking Voice* by T. Edward Perkins offers another clue to Perkins' musical history in its introduction:

"The author was urgently requested to prepare this book by his father, the publisher, who as a voice teacher with an experience extending over a period exceeding forty years' time . . ." etc.²⁵

T. E. Perkins has a long list of hymnals to his credit. Many of them are prefaced by illustrative teaching methods, vocal exercises, and even "words of counsel and encouragement to those who use this book in the schools of the south."²⁶ A majority of the hymns compiled are set to original tunes by Mr. Perkins, some of them especially "designed for the meetings of the Business-Men's Society for the Encouragement of Moderation."²⁷ A former Seminary student, Charles S. Robinson, D.D., of the class of 1855, and Perkins were joint-editors of *Calvary Songs*, 1875. Odell's *Annals of the New York Stage* offers the following 1864 item: A concert in the Lafayette Presbyterian Church, "Theodore Perkins, tenor."

After Perkins' one-year period of instruction at Union, the catalogue continued to state that "Teachers of Sacred Music, Vocal Culture and

Elocution give instruction, with exercises, in these departments" although only a Vocal Culture instructor was present on the faculty. The Sacred Music lectures remained in the curriculum listing, apparently without an accompanying faculty member, until the catalogue of 1881, when they disappeared entirely. It is at this same time that mention is first made of an organist to play the instrument installed 15 years before; a pre-mentor, and of necessity an "organ blower", were appointed also.

1883 marks an important milestone in music at the Seminary. In that year the Harkness Instructorship in Vocal Culture and Elocution was endowed with a gift of \$40,000²⁸ by "a friend in the West Presbyterian Church", with the understanding that "any surplus of income which has accrued or may hereafter accrue . . . shall be available for other Seminary uses, in the discretion . . . of the Board of Directors . . ."²⁹ It is no mere coincidence that Dr. Thomas S. Hastings, then Professor of Sacred Rhetoric, was once pastor of the West Presbyterian Church and that the surplus income that accrued served to establish the Harkness Instructorship in Sacred Music in 1886. A true son of his musical father, Professor Hastings' "efforts in the matter of endowments were restricted to those in the departments of elocution and sacred music." "Harkness" has been the designation for instructors in Sacred Music for 67 years.³⁰

CHAPTER V

1886-1890

1886 marks the beginning of an unbroken succession of music instructors at Union Theological Seminary. For 42 years before the founding of the School of Sacred Music, at least two courses and usually four were offered to the theological students. This same year the Committee on Musical Instruction was appointed:

"The expediency of providing Instruction in Vocal Music was considered and after statements from Rev. Dr. Hitchcock and (by invitation) Professor Hastings the whole subject was referred for report to a Committee consisting of [White, Booth, and Charles Cuthbert Hall]."³¹

The following recommendations were made, when the Committee presented its report:

"First. That a course of Musical Instruction be established to commence at the opening of the next academic year.

Second. That a Standing Committee of the Board of Directors be appointed to be called the Standing Committee upon Musical Instruction. Said Committee to consist of three directors who shall act in Conference with the Professor of Homiletics³² who shall be requested to meet with the Committee as an honorary member.

Third. That to this Committee shall be given the selection of the Instructor in Music, the arrangement of the hours of instruction, the character of the Music, the amount of Expenditure and the general direction of this department, provided that the expenditure shall not exceed, for the first year, \$1700 and thereafter \$1500 annually . . ."³³

This report was accepted and the recommendations adopted at that meeting. The new "Standing Committee upon Musical Instruction" reported, May 11, 1886,

"in writing with the following recommendations to wit

First. The establishment of a Course of Musical Instruction as a wise provision for an element of Ministerial Training.

Second. That such instruction be given the students in a body for one hour of an evening in each week and that attendance upon this general exercise be made compulsory.³⁴

Third. That a second hour in the same evening be used for the special training of a class or choir, composed of students who manifest special ability in singing.

Fourth. The employment of Mr. Reinhold L. Herman as Instructor in Music for one year commencing with the Term of 1886-87.

On motion this report was accepted and its recommendations were severally adopted."

Reinhold Ludwig Herman became the first Harkness Instructor of Sacred Music and taught at the Seminary for the next four years. Instruction in music had finally begun in earnest and again was required of all theological students. (Labor trouble disrupted things about this time: the student who pumped the organ and was already receiving the highest scholarship award, \$260, asked for an additional \$260 for organ blowing and was refused; this "cannot be done consistently".³⁵)

Professor Herman, with the backing of the Committee, inaugurated formal classes in music and probably was first to teach practical courses of this type at Union. Herman was an excellent musician, recognized as such both in this country and in his native Europe; before coming to the Seminary he had headed the Stern Conservatory in Berlin.

From Odell's *Annals of the New York Stage* the varied and interesting activities of Mr. Herman may be traced through his days in New York City. He was a composer, conductor, and a concert pianist as well, and seems to have had his busiest concert career while he was teaching the rudiments of music to theological students at Union. His original compositions were often performed by the Mendelssohn Society.

In 1890 Herman returned to Europe to direct opera and music festivals. He wrote several operas which enjoyed "moderate success", and cantatas, overtures, concertos, suites, sonatas for piano, and music for vocal groups. From 1898 until 1900 he conducted the Handel and Haydn Society in Boston³⁶ and later toured this country as lecturer and concert artist.

CHAPTER VI

1890-1912

GERRIT SMITH, newly-created Doctor of Music,³⁷ took Herman's place as Harkness Instructor in 1890. That year's catalogue was the first to list the Committee on Musical Instruction (C. C. Hall, W. M. Smith, J. H. McIlvaine) although the Committee had already been functioning for four years. "Instruction is given . . . to all the Students, in graded classes, one evening each week"; but under the Schedule of Lectures "Choir Drill, Mondays, 5:15 P.M." appeared as well as "Classes, Thursdays, 5:15 P.M.", so that in reality there were not one but two hours of music weekly.

The man who was entrusted with the task of projecting principles and appreciation of music to seminarians is remembered for other musical deeds:

"Gerrit Smith was the real founder of the American Guild of Organists and should always be remembered as such. It was he who suggested the name. In 1894 Gerrit Smith [had] spent the summer in England and learned a great deal about the Royal College of Organists . . .

The meeting at which the Guild was formally organized was held in the choir-room of Gerrit Smith's church on Madison Avenue, and he was elected warden."³⁸

Among the signers of the 'call' for that first meeting held on February 3, 1896, were Thomas S. Hastings, then President of Union Seminary, and Charles Cuthbert Hall, who was to become Union's President within a year. They wrote:

"It has long been evident to the thoughtful men of the profession that the advancement of church music in America is hampered by the lack of such relations between churches and organists in general as can only be secured by such united action among the latter and such cordial relations and understanding between the clergy and themselves as the Guild proposes to make possible."³⁹

By April 1896 the Guild was formally organized. Dr. Charles Cuthbert Hall became first Chaplain and compiled the Guild ritual which is used today whenever any special public Guild service or event takes place:⁴⁰ *A Declaration of the Religious Principles of the American Guild of Organists* (see Frontispiece to Part II).

Gerrit Smith had begun his church music career at an early age; he was boy chorister and later student organist at the Hobart College chapel. After visiting in Europe and serving churches in Buffalo,⁴¹ he came to New York in 1885 at which time he played on a benefit program with Professor Herman, and was organist-choirmaster at the South Reformed Church.⁴² A composer of several church anthems, church cantatas, books of Christmas carols, Te Deum settings, "he could not play or

compose anything that was not beautiful, so that there could be nothing inharmonious in his adaptation of music to worship".⁴³ He was at one time Professor of Theory at the Master School of Brooklyn, President and Founder of the Manuscript Society, President of the New York State Music Teacher's Association and was Union's third Instructor holding the Doctor of Music degree.

Extra-curricular music as well as formal instruction received more attention under the influence of Dr. Smith's enthusiasm. A "musical club" was formed in 1895, and the choir was permitted to organize a glee club in 1898 (presumably so that secular music as well as sacred might be sung). These two singing societies were requested by the students themselves.

The Union Seminary Society for Christian Work, which placed students in various types of practical church work, in 1898 added a "Choir Service" division "for the advancement of the worship-life within the Seminary, and for occasional choir work in public institutions."⁴⁴ Services at the Seminary on Sundays were held for the first time this same year, at 4:30 in the afternoon: no doubt the 13 students reported as being in "choir work" positions with the Society made up the choir for these new Sunday services ("the only prerequisite for choir membership was a black tie!"). Just the year before, the Executive Committee of the Board of Directors "approved the introduction of gowns for choir in chapel services, but failed to approve an appropriation of \$1,000 to pay the singers"!

Because of his Sunday morning and afternoon duties at South Reformed Church, Gerrit Smith was not the Seminary Sunday organist-choir director. The 1910 catalogue mentions a choir rehearsal "for Sunday service" under courses in the Sacred Music Department, but even if the rehearsals were conducted by Dr. Smith he could not have been present on Sunday to play and conduct in the services themselves. Ever since 1910, the year in which the present site on Morningside Heights became the home of the Seminary, Sunday services have been held at 11:00 a.m. Melville Charleton (at present organist of St. James Presbyterian Church, New York City) was Sunday chapel organist-choirmaster from 1910 until 1928, when the School of Sacred Music was opened and a music student assumed this responsibility.

During the first eleven years of Dr. Smith's instructorship, 1890-1901, exercises in the Sacred Music Department were obligatory but did not count toward the required number of lecture hours.

The ending of the old century and the realization that this had been the "Age of Enlightenment" produced a strange effect at the Seminary. The curriculum underwent a thorough overhauling, and for the first time in its long history at Union, sacred music was placed among "Elective Courses". Until the year 1901, whenever instructors were on the Faculty or lecturers visited the School to acquaint the students with the art of church music, music had been a requirement. The succeeding

27-year period, closing with the founding of the School of Sacred Music, offered more diversified musical instruction to the student theologians and classes were well-attended even though on an elective basis.

History of Sacred Music was introduced at Union in 1901, and was to head the list of courses in the School of Sacred Music nearly three decades later. Classes in both *Elementary* and *Advanced Theory* (including "Solfeggi" practice) were also available to the ministerial students. By 1910 *Exercises in Breath Control and Voice Production; Enunciation, Articulation and Pronunciation* were included under "the Elements of Singing" in the music department curriculum, along with the standard history, theory, choir rehearsals, and Choral Society.

In the summer of 1912, after having served during the preceding school year at the Seminary as "organist and musical director" as well as "Harkness Instructor in Sacred Music", Gerrit Smith died suddenly at his Connecticut summer home. His successor was immediately appointed so that the Sacred Music Department would continue without interruption.

CHAPTER VII

1912-1928

WITHIN three weeks after Gerrit Smith's death the Committee met, decided on a successor, and requested Clarence Dickinson by telegram to take Dr. Smith's place at Union Seminary. Dickinson was reached at Ocean Grove, New Jersey, where he was preparing for an organ recital.

There was much to recommend this appointment. Clarence Dickinson had received his M.A. degree from Northwestern University; in Chicago he was for a time head of the Cosmopolitan School of Music; he founded and led the Musical Art Society, conducted the Musical Club of Aurora, Ill., the Bach Choir in Dubuque, Iowa, the Chicago English Opera Company, and was organist of St. James' Protestant Episcopal Church. In 1909 he took the position of organist-director at Brick Presbyterian Church, New York City,⁴⁵ serving Temple Beth-El at the same time. In New York he conducted the Mendelssohn Glee Club (as Reinhold Herman had once done) and the Bach Choir of Montclair, N. J. Dickinson was among the founders of the American Guild of Organists.⁴⁶ During the years in which he has served both the Seminary and Brick Church he has gained national fame as author, composer, arranger, and editor.⁴⁷ In his contribution to American church music he has had as his constant collaborator his wife, Helen A. Dickinson, who holds the Ph.D. degree from Heidelberg University and has done considerable musical research in her own right. Mrs. Dickinson had been at one time "dean of

the department of women" at Pennsylvania State College and head of the art department of Northwestern University.

As he assumed his new post at Union, Dr. Dickinson announced that

"Besides the regular courses in history of music, etc., it is intended to give a general course on the Evolution of the Organ, illustrated with lantern slides;⁴⁸ the Development of Organ Music, illustrated with recitals; the Standard Oratorios; Folksong and Carols; Sacred Music and Art; Great Intellectual, Social and Religious Movements as Reflected in Their Hymns (religious poetry), Art and Philosophy."⁴⁹

In addition to the formal instruction,

"Two years after his appointment to the Seminary . . . Dr. Dickinson began a notable series of historical organ lecture-recitals in the chapel, which were a feature of New York musical seasons for [eighteen] years, attracting attention both in this country and in Europe"⁵⁰

and gaining for the Seminary wide fame through the presentation of musical literature from many periods, styles and cultures.

CHAPTER VIII

In Summary

THIS record of 92 years of Seminary history shows the important role of sacred music in that history. There were no students of music as such in the years 1836-1928; the courses in music were included in the curriculum in order to complement the theological education of the student minister. Outstanding church musicians were appointed to the theological faculty; theological professors and Presidents made individual contributions in sacred music beyond the Seminary walls. Sacred Music was considered an essential part of ministerial training.

The School of Sacred Music is now a major source of pride to the entire Seminary. Yet it would not be here today were it not for the rich musical heritage preceding it, the labor of Union's musical amateurs, and the years of Required Courses in Sacred Music. The School "grew out of" the theological seminary; it was not merely "placed within" Union for reasons of environment. It represents what was meant in 1852 when this appeal was made: "We ought to have here an Institution which shall offer unusual facilities to *any* who may be willing to devote themselves . . . to *any* great branch of theological investigation."

And so on May 5th, 1953, while students and alumni of the School of Sacred Music celebrate the 25th anniversary of the founding of their School, Union's theological students and alumni might well reflect that the Seminary's instruction in sacred music dates from the action of the Board of Directors 116 years ago, on May 6, 1837.

PART II

THE SCHOOL OF SACRED MUSIC
1928-1953

*"A Declaration of the Religious Principles
of the American Guild of Organists"*

"For the greater glory of God, and for the good of His Holy Church in this land, we, . . . do declare our mind and intention in the things following:

We believe that they who are set as choirmasters and as organists in the House of God ought themselves to be persons of devout conduct, teaching the way of earnestness to the choirs committed to their charge.

We believe that the unity of purpose and fellowship of life between ministers and choirs should be everywhere established and maintained.

We believe that at all times and in all places it is meet, right, and our bounden duty to work and to pray for the advancement of Christian worship in the holy gifts of strength and nobleness; to the end that the church may be purged of her blemishes, that the minds of men may be instructed, that the honor of God's house may be guarded in our time and in the time to come.

Wherefore we do give ourselves with reverence and humility to these endeavors, offering up our works and our persons in the name of Him, without Whom nothing is strong, nothing is holy. Amen."

— CHARLES CUTHBERT HALL, *President,
Union Theological Seminary, 1897-1908.*

CHAPTER I

Purposes

*The School of Sacred Music was opened
in September, 1928 . . .*

"Dr. COFFIN, we have an idea which we would like to talk over with you sometime soon."

"All right, why not make it tonight?"

With little more introduction than that, the plans for the School of Sacred Music were laid in January of 1928, with Dr. Henry Sloane Coffin, President of the Seminary, and Drs. Clarence and Helen Dickinson as principal designers.

As a church musician and a teacher of young organists desiring to become church musicians, Dr. Dickinson had long felt that these students should be receiving more than training in technique, in organ repertory, and in accompanying choir and congregation. His students had expressed their own desire to learn actual church usages and the background of music employed in the church; but no schools of music offered related courses in religion, and no seminaries admitted non-ministerial students.

As a minister, Dr. Coffin had deplored the wide-spread practice of bringing the professional musician into the church without any preparation for his part in the life of the church. Twenty-five years in the pastoral ministry had taught him the importance of good church music and the need for sensitive church musicians. So now, as President of a theological seminary, Henry Sloane Coffin had also been entertaining an idea which implied the School of Sacred Music which was to come.

*. . . in response to a very real need
and an increasing demand . . .*

The desire for better music had already found expression in the formation of commissions on church music, and a few universities were offering courses in the sacred music field. But denominational committees, designed mainly for editing hymnals and for counselling churches under their care regarding musical problems, had been only the most obvious manifestation of the re-awakening of the churches' interest in their music. More than that, there had been growing recognition among churchmen of all denominations that those responsible for music in the worship of the church should be thought of as sharing responsibility for the spiritual well-being of the congregation, and therefore should receive proper training for this aspect of their vocation. To praise and glorify God is man's chief end, and music is a means by which all sorts and conditions of men may join together in common praise to the Lord. The musician's role as a leader of worship is an important one, and it is

important that there be opportunity for training in the "ministry of praise" as well as in the ministry of the sacraments of the church.

. . . as one of the departments of the Seminary . . .

The constant encouragement given by Union Theological Seminary to musical activities and its support of a music department throughout much of its existence led Dr. and Mrs. Dickinson to put the plan for their "Institute of Church Music" before the President of Union. The joining of music and theology, of divinity students and music students, did not seem at variance with the Seminary's history.

In the hundredth year after the Seminary's charter was granted, Dr. Coffin addressed a petition to the New York Board of Regents:

"I think you will see that we do not contemplate a degree outside of the purpose for which we are chartered. . . . We feel that sacred music is peculiarly a field for a theological institution, as it belongs manifestly within the life and work of the Christian church."

The Board of Regents evidently agreed, for it subsequently gave the Seminary power to grant the first Master's degree in Sacred Music.

The establishment of a School of Sacred Music within an institution devoted to the study of theology and to training men for the Christian ministry was in itself a step toward the realization of an ideal minister of music.

The educational and spiritual opportunities in a seminary environment afford the best possible location for a school devoted to church music. Understanding the purpose and essence of Christian worship is primary training for any minister; a real appreciation of the context in which church music must live is primary training for the minister of music.

As the leader of the church's music works here side by side with its future ministers, he comes to know and understand the minister's point of view, purposes and problems . . .

The first aim of this School, declared the President,⁵¹ is to supply the church with competent musicians thoroughly conversant with the thought, worship and work of the church . . . musicians who can be genuine partners of ministers in the pastoral office. "Training these men and women in conjunction with candidates for the ministry [should] develop leaders for church music who will be sympathetic with the purpose for which churches exist, and really qualified to be associates of the pastors in this important ministry."⁵² Union Seminary, in its inter-denominational approach that encompasses all aspects of Christian worship, and in its attempt to train all who in any way intend to devote

themselves to church work, is unique in its opportunity for exchange of thought and work in the training experience. In such an atmosphere, the church musician, the religious educator, and the minister meet and train together in much the same way as they will work together in actual parish situations.

*... On the other hand, those who are to be pastors
have an opportunity to realize more fully the
place and significance of music in worship . . .*

The second aim of this School of Music is the musical education of future pastors enrolled in the Seminary as divinity students. The original "department of sacred music" held lectures and classes for the student minister; and now the School, in addition to preparing its own students, must also continue the musical education of the entire Seminary community through introductory courses in sacred music, through the presentation of the greatest in church music literature in Seminary services and in concerts of sacred music, and through the presence of music students themselves, who, it is hoped, will be moved to "evangelistic efforts to improve the tastes and enlighten the minds of their theological fellow-students in good music"!

If the training period of both the music and the theological student includes mutual cooperation in the Seminary, discussions of present and future mutual problems, and similar or identical courses in both music and theology, surely

*this mutual understanding should do much to
bring about an adequate and beautiful service of
worship in all churches.*

Since this is the goal of the Seminary itself, with the opening of its School of Sacred Music in 1928, Union Theological Seminary became the first divinity school to accept music students as full-fledged seminarians — a true "union" of training for all ministries in the church.

CHAPTER II

Finances

The Directors of the Seminary, therefore, with the generous help of friends of the Seminary, decided to open a School of Sacred Music . . .

THIS catalogue statement gives no inkling of the persuasion and perseverance that had been the necessary prelude to this decision of the Directors of the Seminary. The first interview between the Dickinsons and Dr. Coffin had been in early January, and the next Board meeting was to be held on January 10th. Union's ninth President, "never one to let grass grow under his feet", planned to present a report of this new musical proposal to the Directors immediately.

Since the first question any Board President asks concerning a new "business enterprise" is "what assurance do we have that this [School of Music] is going to be financially solvent?", Henry Sloane Coffin made certain that he would be prepared to answer this question on the 10th of January. He approached two members of the Board of Directors, Edward S. Harkness and Arthur Curtiss James, and found them immediately receptive to his proposal and willing to underwrite the School for its first year. So it was that when Dr. Coffin presented to the Board "a report from Dr. Dickinson on the possibility of establishing an Institute of Church Music at Union Seminary", a committee of four was appointed "to consider this question and report back to the Board." On March 6th the "Special Committee on Music" presented its recommendations: that a School of Sacred Music be instituted beginning with the following fall semester. It was agreed that the School be underwritten and authorized for a conditional period of three years.

By the end of its first year of existence, however, the broadening influence of the music students and the School's contribution to Seminary worship and program had proved the worth of the new venture to the entire Seminary community. When the three-year probation period was nearly over, Dr. Coffin reported back to the Board "that he was having difficulty in raising the budget for the School of Sacred Music for the next year." In spite of this, and the agreement of 1928, "authorization was granted to continue the School for the following year, loaning the amount from the general Seminary funds, to be reimbursed when they are raised."

That the Board voted to continue the School for that particular "following year" (and evidently each year thereafter!) becomes a very significant point when it is recalled that this was the period when the nation as a whole was experiencing the "Great Depression"; the Seminary Board had ordered a 20 percent cut in running expenses,⁵³ and the Seminary faculty took a voluntary reduction in salaries. Yet the School

was allowed to continue⁵⁴ and its deficits were made up out of the general funds of the Seminary, as in the case of any theological department.

Since 1886, when the first Committee upon Musical Instruction was "given the selection of the Instructor in Music, the arrangement of the hours of instruction, [and] the character of the Music", there had been a Music Committee appointed from the Board of Directors. Suddenly in 1928 the existence of this Committee ceased, and the School was left to itself with the responsibility for Seminary music instruction.

That the School has continued to live is due in large measure to the interest and blessing of the two Seminary Presidents who have turned their energies to its needs in these past twenty-five years. Feeling that the School was his own special project and should not be cared for entirely out of Seminary general funds, Henry Sloane Coffin paid annual visits to various "friends of the Seminary" in the early days of the School. There were, it is true, some of these "friends of the Seminary" who would not hear of "*that School of Music*", but many more specifically designated this particular department as recipient of their gifts. A Board member who had given financial assistance at the start, for many years gave an annual amount which covered much of the cost of maintaining the School.

Dr. Coffin reported the need of endowment for the School as early as 1930, but such a fund was not begun until ten years later when a total of \$50,483 was received — \$25,000 each from the Carnegie and James Foundations, and the remainder from individual contributors. In the year preceding Dr. Coffin's retirement from the presidency of Union in May 1945, a campaign by Seminary directors, alumni and friends was begun to add a fund in his honor to the general endowment of the Seminary. 2036 persons paid tribute to a great Seminary President and beloved pastor by giving nearly \$550,000 to this Henry Sloane Coffin Fund. It was a typical gesture on the part of Dr. Coffin to request that recognition also be paid to the retiring Director of the School of Sacred Music and his wife, and thus \$100,000 of the Coffin Fund was set aside to endow a Professorship of the School of Sacred Music "in honor of Clarence and Helen Dickinson and in recognition of their services in founding and organizing the School."⁵⁵

Of the two for whom he requested that this Fund be named Dr. Coffin has said:

"The Seminary was fortunate to possess these devout and devoted Christians, outstanding figures both in the Church and in the realm of music, to mould and direct this School in its formative years. . . . The Dickinsons combine an unerring sense of the music helpful to a worshipping congregation, skillful musicianship, a reverent spirit, with loyalty to the tradition of the Church throughout the centuries. . . . A unique couple, Clarence and Helen Dickinson complement

each other and together communicate to their students their conviction of music as an essential ministry of the Christian Church."

In 1945 one of the first things the new President of the Seminary, Dr. Henry P. Van Dusen, requested of the Board of Directors was a Committee on Musical Instruction, appointed March 12, 1946, after a lapse of seventeen years. The Chairman, Mr. James S. Alexander, immediately proceeded to make a thorough inspection of the School's facilities and equipment, noting its needs and desires. Only within the past five or six years has the School acquired its present offices, choir rehearsal rooms, three of its practice organs and much of its practice space, and allowances for administrative assistance; all these largely through the efforts and insistence of this Chairman and the members of his revived "Committee on the School of Sacred Music", with the constant encouragement of President Van Dusen.

CHAPTER III

Administration

The President made a statement in regard to the proposed School of Sacred Music, announcing that it had been underwritten for the first year, and also that provision had been made for an improved chapel choir. It was voted to recommend to the Board of Directors that Dr. Dickinson be made Director of the School, with the rank of Associate Professor . . .

Minutes of the Faculty, May 2, 1928

TEACHERS of Union's music had been given various titles before the department was enlarged to seventeen faculty members in 1928. Abner Jones had been listed a "Professor of Sacred Music" together with eight theological Professors in the first catalogue of the Seminary. His successors were called "Instructors in Sacred Music" until 1886. At that time, the Board of Directors, prodded by future Seminary President Thomas Hastings and his new Committee upon Musical Instruction, voted to use the surplus income from the Harkness Instructorship in Vocal Culture and Elocution to endow an Instructorship in Sacred Music. Reinhold Herman, Gerrit Smith, and Clarence Dickinson were all "Harkness Instructors in Sacred Music", and when Dr. Dickinson was named Director of the School in 1928 he then became Harkness Associate Professor of Sacred Music.

Yet for most of 111 years no instructor in music or Director of the School had complete charge of all music performed in the Seminary. Since 1947 the Director of the School has also served as director of all music at Union, but this is possibly the first time since about 1850, though the title "organist and musical director" was given Gerrit Smith as early as 1911. Before that date there is no indication that the duties of the music instructor included the direction of Seminary music. However, in the very beginning the student-initiated Haydn Society sang for anniversary exercises and Abner Jones was listed as being "in charge of the music". His successors, Howe and Root, were "presidents" of this Haydn Society, and no doubt conducted it in performance.

As part of the new emphasis on music, with the opening of the Music School, the Seminary also made provision for "an improved chapel choir". Hugh Porter, an entering music student, was first to be in charge of this new partly-professional Sunday choir as Sunday organist-choirmaster of James Chapel. For the nineteen years that followed, the Sunday chapel services and the rehearsing of the Sunday choir (which now included women as well as men!) were the responsibility of some music student or recent graduate of the Music School.

The administrative heads of the School for the nineteen years from 1928 to 1947 served only on a part-time basis. Dr. Dickinson continued

as Director of Music at Brick Presbyterian Church while also Director of the School from 1928-1945. Dr. Porter continued as organist-choirmaster at St. Nicholas Collegiate Church, until in 1947 the congregation of St. Nicholas' voted to disband and its historic Fifth Avenue church building was torn down, with the result that Hugh Porter again assumed direction of the music of James Chapel Sunday services and thus was in complete charge of all music in the program of the Seminary.

On November 12, 1947, Union Theological Seminary inaugurated for the first time an Instructor in music as full Professor on its faculty.⁵⁶ He was Hugh Porter, second Director of the School of Sacred Music and now Clarence and Helen Dickinson Professor of Sacred Music. Appropriately, Henry Sloane Coffin, whose suggestion it was that funds be provided for endowing the music Professorship, gave the charge to the new Professor on behalf of the Board of Directors.

Dr. Dickinson's successor had been a member of both the first Master's class (1930) and the first Doctoral class (1944) to be graduated from the School, and was at one time a candidate for Union's Bachelor of Divinity degree. Like his predecessor, Dr. Porter was a graduate of Northwestern University, and also of the American Conservatory of Music in Chicago. He left his position at the New First Congregational Church, Chicago, in 1924 and came to New York where he received a Juilliard Fellowship and became organist and assistant conductor of the New York Oratorio Society. He was at one time conductor of the Lutheran Oratorio Society, the Washington Heights Oratorio Society, an Instructor at New York University and the David Mannes Music School, and head of the organ department of the Juilliard Summer School. Hugh Porter had been on the faculty of the School of Sacred Music since its inception, instructing in *Conducting, Transposition, and Vocal and Orchestral Score Reading* while serving as organist at Calvary Episcopal Church and the Church of the Heavenly Rest and as organist-choirmaster at Second Presbyterian Church and St. Nicholas Collegiate Church.

As the number of alumni has increased from year to year, so the maintaining of a placement service for these graduates has taken a proportionate amount of the time of the Director and one office secretary. To aid in administrative details and occasionally to assume responsibility for certain musical details as well, beginning in 1950, an Assistant to the Director has been appointed yearly. Robert B. Lee, now Minister of Music at the Madison Avenue Presbyterian Church, was the first such Assistant to Dr. Porter; in 1952-53 Paul G. Jones, on leave from the faculty of the University of Wisconsin and a D.S.M. degree candidate succeeded Mr. Lee.

For one year 1951-52, Dr. Lowell P. Beveridge was also in residence at the Seminary, and as Associate Professor of Sacred Music headed the Library Committee whose function is to develop and organize the Seminary's collections of books and music. Dr. Beveridge also continued as Director of Music at St. Paul's Chapel, Columbia University, where

he had been since 1930, and as thesis advisor to M.S.M. candidates of the School.⁵⁷ Dr. Robert Tangeman, who took Dr. Beveridge's place as thesis advisor and musicologist on the faculty for the year 1950-51, has been appointed Harkness Associate Professor in a full-time capacity as of July 1, 1953, sharing in administration with the Director of the School and teaching several musical and theoretical courses.

CHAPTER IV

Faculty and Curriculum

The location of Union Theological Seminary in New York City, the largest musical center in the country, makes it possible to assemble a faculty of specialists in various departments of sacred music . . .

"The next thing to do is to write down the names of those whom you think would make up a faculty for a school of church music", Dr. Coffin had said after the possibilities for establishing such a school had been discussed, "so that I will have something to present to the Board of Directors."

"Oh we did that long ago", came the answer from Mrs. Dickinson, "and we have the list right here!"

Clarence and Helen Dickinson had been thinking for some time of the subjects necessary in a complete training program for the church musician. The metropolitan area afforded a wealth of musical specialists in many phases of church music, and the Dickinsons had gone down their prepared list of courses, choosing a person they felt outstanding in a particular subject to be the instructor for that course in their church music curriculum. There were seventeen names on the list, and at Dr. Coffin's suggestion all were contacted during that first week in January 1928, and asked their opinion on "the new project at Union Seminary". Although little could be promised in the way of compensation, all seventeen responded whole-heartedly and with enthusiasm, many adding that "there is real need for this type of education in music, and I would be proud to be a part of such a school."

The School of Sacred Music provides students with an opportunity to become fully equipped as leaders in the ministry of music in the church.

Becoming a "fully equipped minister of music" has entailed a complicated schedule for the music student throughout the existence of the School. In any one semester he has had to attend as many as ten one-hour

music classes, meeting but once a week (in addition to other classes meeting more frequently), and perhaps has had to prepare weekly assignments in each of them. Such a schedule, while not ideal from the standpoint of study, was one answer to the problem of presenting all the phases necessary for training the future church musician in his art and for developing his spiritual appreciation. Moreover, it served to bring the student under the influence of strong and well-known personalities in his chosen field, and afforded varying angles of approach to sacred music. There have been discussions in educational circles for several decades on the advantages of many specialized subjects versus the "core curriculum", and the School of Sacred Music curriculum has undergone its own experience of growing pains. With limited budget, but with the ideal location of a large city, it has been possible to enlist successful and excellent church musicians to instruct, on a part-time basis, in their specialized fields of church music. This availability of instruction has encouraged many classes, and has often prevented overlapping courses from being brought together into an integrated presentation of a wider subject.

Students enrolled in the School of Sacred Music in the 1953-54 academic year will find many curricular changes in process: some courses of the year before will have been combined, some enlarged and others omitted. Even as the over-abundance of infrequent classes is gradually being remedied, and emphasis is shifting from faculty personalities to course content, the advantage of several part-time instructors is still recognized, and will remain a mark of the School. It is of infinite value to the Seminary music student to be able to discuss his musical problems with, and learn from, a teacher who is also active and expert in his profession outside the Seminary. And it is an essential part of his growth as a discerning musician in the church to have to make his own decisions when confronted with varying, and perhaps even differing, points of view, approaches, interpretations, and demonstrations in the classroom. In a diversified schedule of subjects under several instructors highly trained in their own particular phase of church music, the student is challenged to find the best in each and acquire it for himself.

HISTORY COURSES

Three courses of the original Music School curriculum had antecedents in the previous program of the Seminary: *Music in Religious Education*, *Hymnology*, and *History of Sacred Music*. A course entitled "The use of Stories, Drama, Art, and Music in Religious Education" appeared in 1924. A glimpse into the vast field of hymnology was given in 1877 when "the faculty suspended all exercises at the time when Dr. Palmer was to deliver a lecture on Hymnology to all the classes". But *History of Sacred Music*, which has always headed the list of courses required of music students at Union Seminary, was first introduced to divinity students as an elective in 1901, and has been offered ever since.

History of Sacred Music, *The Musical Numbers in the Great Liturgies*, *Hymnology*, *Plainsong*, and *History of Sacred Art* have constituted the School's course offerings in the field of history for 25 years. Outstanding church leaders and musicians have led class sessions in the liturgy and music of their respective Jewish, Eastern Orthodox, Roman, Lutheran, Calvinist, Anglican, Reformed, and "free" services and explained the significance of each form of worship. *Plainsong* has been taught by Roman Catholic, Anglican, Greek Orthodox, and Lutheran instructors and at one time included discussions of Greek-Byzantine chant and the quarter-tone scale.

Several courses pertaining to various art forms as means toward religious expression are now a part of Union's curriculum. The Music School itself was probably first to offer formal instruction in religious poetry with the 1928 *Hymnology* course. Since 1928 the visual arts, church architecture, painting, sculpture, and stained glass, have been discussed in a music department course, *History of Sacred Art*.⁵⁸

COURSES RELATING TO THE CHOIR AND CHORAL MUSIC

Offerings in organization, repertory, and the vocal problems of every possible type of choral group, including the Boy Choir, Girls' and Children's Choirs, Junior Choirs, Youth Choirs, the Volunteer Choir, the Trained Choir, and the Adult Mixed Choir, have appeared at one time or another in the curriculum. *Anthem and Oratorio Conducting* has been offered in addition to elementary and advanced classes in conducting technique. There have been separate semester-long courses in general *Choir Organization and Training*, and in rehearsal technique. Analysis and interpretation of great choral works is a recent addition to the schedule. Related to these subjects pertaining to the choir are *Vocal Art Science*, *Music in the Church School*, *Vocal and Orchestral Score Reading*, and *Solos of the Standard Oratorios*.

In addition to the formal instruction several "Junior Choir Conferences" have supplemented the regular schedule in certain years. The choir rehearsals of faculty members at The Brick Church, St. Bartholomew's Church, The Cathedral of St. John the Divine, St. Thomas', the Church of the Ascension, and other metropolitan churches, and of the Robert Shaw Chorale, the Collegiate Chorale, and the New York Oratorio Society have been open to student visitors.

The Seminary Choirs

In 1945 Dr. Porter succeeded Dr. Dickinson as Director of the Seminary choir, and since 1947 has also been in charge of the Seminary's professional Sunday choir. Attendance at choir rehearsals has been required of music students from the first. In the early days, student voices made up a small choir which was augmented by the professional

James Chapel Sunday choir and, for special performances of the oratorios and students' conducting programs, by Dr. Dickinson's Brick Presbyterian Church choir and soloists. For many years the Seminary choir met for about 40 minutes weekly to prepare for "the oratorios to be presented" but more recently a minimum of four hours a week has been devoted to the choir's preparation for musical services and performances. For the past several years, it has not been necessary to augment the Seminary choir with outside voices, and as a rule all solo parts are taken by members of this Seminary choir.

Membership in the Daily Morning Chapel Choir was for many years on a voluntary basis and the group was not large. Beginning with the school year 1946-47, this choir rose to an average strength of at least 25 voices when attendance at 8:15 a.m. rehearsals and the services immediately following came to be required of all first-year music students.

COURSES IN ORGAN

The use of the organ in the church service has been approached in the School's curriculum from every conceivable angle. Under this heading are included: conducting from the console, adaptation of accompaniments to the organ, hymn-playing, repertory and technique. Outside lecturers and teachers of organ such as Palmer Christian, André Marchal, and Homer Blanchard have been brought to the Seminary to conduct master classes in playing, to give recitals and private lessons, and to lecture on organ history and construction. Because contacts with leading church musicians are made possible by the School's location in New York City, and constitute one of its particular advantages, since 1945 students have been permitted to take private lessons from any organ or voice teacher approved by the faculty and Director.

COURSES IN VOICE

Even though eight out of ten music students have majored in organ rather than in voice, classes in voice have been required of all candidates for the M.S.M. degree. "We do not expect to make soloists out of all our organists (!)", said Dr. Dickinson, "but we do expect all our organists to learn how to sing decently and correctly, and to be able to pass this on to their choirs." Today's classes approach the individual voice as part of the complete choral result rather than as a solo instrument, toward the development of good tone, balance, and diction within the choir as a whole rather than as the development of any single voice. Private lessons in voice, for which credit is given, are required of voice majors and may be elected by organ majors.

THEORETICAL COURSES

Classes in theory include aural harmony, modulation, transposition, composition, obligato writing, orchestration, and improvisation.

COURSES IN RELIGIOUS EDUCATION AND RELIGIOUS DRAMA

Music in the Church School is a course offering of both the Music School and the Department of Religious Education; at one time "The Children's Orchestra" was included under the same heading. Courses in religious drama, including the technique of dramatic production, have been offered in the Seminary since 1924 except for occasional omissions, and generally as a part of the Sacred Music schedule.

SUMMER SESSION COURSES

Courses in sacred music have been a part of the Seminary Summer Session only since 1947. These usually serve as general introductions to choral repertory and organization, conducting, service playing, and children's choral training. There is a Summer School choir under the direction of a visiting Professor which gives a program of choral music toward the end of the six-week session, and also a daily chapel choir. Private lessons in organ, voice, and theory are available from any of the teachers of these subjects who instruct during the regular academic year. Summer enrollment in the music department often exceeds that of any other Seminary department, or is second only to that of the Religious Education department.

THEOLOGICAL COURSES FOR MUSIC STUDENTS

One-sixth of the minimum number of hours required for the Master of Sacred Music degree must be earned in theological subjects. "Bible, Church History, and Religious Education" were the suggestions given to the first music students. Since 1945 courses specifically designed for music students have been offered, instructed by Dr. Samuel L. Terrien, Dr. John C. Bennett, Dr. Cyril C. Richardson, Dr. Walter Russell Bowie and Dr. Mary Ely Lyman of the theological faculty. These classes provide introduction to the study of Old and New Testament, Christian Ethics, Church History, Systematic Theology, and Religious Education. Students are also encouraged to enroll in one of the many courses which are offered in the polity or liturgy of one of the Protestant denominations. Many music students, exempt from having to take theological prerequisite courses, elect second- and third-year theology under such Professors as Dr. Terrien, Dr. Niebuhr, Dr. Tillich, and Dr. Muilenburg.

MUSIC COURSES FOR THEOLOGICAL STUDENTS

Nearly all courses in the Music School have been open to Bachelor of Divinity candidates and other non-music students of the Seminary, depending upon their previous training in music and their special field of musical interest. As early as October 17, 1928, it was voted by the Faculty that candidates for the B.D. degree might count up to eight

points in sacred music toward the ninety required for their theological degree, and this provision still stands. Most popular with these students have been *History of Sacred Music*, *Hymnology*, *Music in Religious Education*, and membership in the Seminary choir.

No course in sacred music has been required of Union's theological students since 1901, although at least four distinct classes were offered and were well-attended during the twenty-seven years before the School itself began. President Van Dusen's conference with entering divinity students, *The Work and Life of the Christian Minister*, since 1946 has included a discussion led by Dr. Porter on the musical problems confronting the minister. In 1950 and again in 1952, *Introduction to Sacred Music*, designed for the Seminary's non-musicians, was taught by the Director of the School as a one-semester elective in the field of Practical Theology.

CHAPTER V

Admission and Degree Requirements

The candidate must be a graduate of a college of recognized standing, and must have completed a sufficient amount of work in music to enter with profit upon the courses in sacred music.

THE SCHOOL OF SACRED MUSIC, as a department in an institution for postgraduate study, admits only college graduates as candidates for its degrees.⁵⁹ Requirements laid down before the School opened would have dismayed many prospective students had they realized the plan outlined for them: in two years' work only a "certificate" was to be granted; after a third year the Master's degree would be earned. The Board of Regents of the State of New York wrote Dr. Coffin that "the requirement for the degree that you have set up is certainly a difficult [one] to complete and a requirement of postgraduate standard." The final decision was to prescribe a total of 60 semester hours (2 full years) for a Master of Sacred Music, of which a minimum of 10 hours must be in theological subjects. Perhaps students of today would feel more inspired to complete the thesis and one composition also required for graduation if they knew that the first catalogue mentioned 1) an acceptable thesis; 2) an instrumental composition for organ or chamber orchestra; and 3) a choral composition (motet, anthem, or short cantata)! The 397th M.S.M. degree of the Seminary was granted in May, 1952.

Eleven years after the first class was graduated from the Music School, the Seminary again petitioned the New York Board of Regents:

"In view of the fact that [Union Theological Seminary] now offers, in addition to the degrees of Bachelor of Divinity and Master of Sacred Theology, the degree of Doctor of Sacred Theology, [it] desires an opportunity to offer an equivalent degree in Sacred Music . . . [and] respectfully requests that its charter be amended by adding thereto an appropriate provision conferring upon the [Seminary] authority to grant the degree of Doctor of Sacred Music."

Approval was given by the Board of Regents in July 1941, and four prospective candidates for the new degree began their doctoral studies the following fall semester. The first D.S.M. degrees were granted to four men in 1944. As of May 1952, the Seminary had graduated 34 Doctors of Sacred Music, 17 of whom already held the Master's degree from this Seminary.

Union Theological Seminary is the only institution granting the Doctorate in Sacred Music. There are today only two others offering a two-year course leading to a Master's in Sacred Music or a Master of Arts with a major in church music; both of these other sacred music departments are also connected with theological seminaries.⁶⁰

CHAPTER VI

Enrollment, Tuition and Fees

"A School of Sacred Music will be opened next Saturday at Union Theological Seminary, Broadway and 120th Street. . . . Although registration does not begin officially until next week a number of university graduates already have enrolled for the full course, while many students without the university qualifications have registered for part-time work."

The New York Times, week of September 24, 1928.

THIS early registration of students should have been an indication to the Seminary of what was to come. Many more students appeared for entrance into the School than its sponsors dared anticipate; by October, 26 candidates for the degree or certificate were present, and "some dozen or more part-time students". By the time the first year closed in May, 47 students had attended classes in the new School. One

can imagine the mixture of delight and dismay on the part of the School's leaders, who had expected about "three or four" students the first year, and possibly a total of "around fifty" by the end of the third year!

A little publicizing of the new Music School had been done in summer issues of musical magazines, but it was feared that many who would be most interested in enrolling could not leave their present positions on such short notice. However, the first students who entered upon the two-year course appeared from as far away as Minneapolis, and other listed their home residences in Texas, North and South Carolina, Ohio, Michigan, Kansas and Kentucky. By the second year, news of the School had spread the breadth of the country, for in 1929 a student from California entered; by 1930, 17 states were represented.

Very few women had been admitted to the Seminary before 1928⁶¹ and only 15 had been graduated up to that time. There was a sudden increase in the number of women registrants beginning in 1928, when the Music School was advertised as being "open to both men and women students on equal terms and under the same conditions". Enrollment figures show that, in nearly every academic year, the number of women music students has not only equalled but has sometimes surpassed the number of men. On the other hand, although the first graduating class was made up of five women and only two men, at but one other graduation have more women than men received their degrees.⁶²

The total Seminary enrollment in recent years has also shown marked increase in the number of married students, and in the number of couples where both husband and wife are degree candidates. When this is the case, more often than not the wife is a student in the School of Music, training to become an associate in her husband's future ministry.⁶³

For the past 10 years the number of degree candidates in the Music School has been limited to about 70, although because of the large number of returning veterans, enrollment was allowed to rise as high as 97 in 1949. There are approximately 60 master and 15 doctoral candidates, and about 20 additional part-time students in attendance during a school year. Since its inception the School of Sacred Music has accounted for a considerable proportion of the Seminary's women students, and about one-sixth of the total Seminary student body.

When the student of 1928 enrolled he was charged \$150 tuition for the year and \$50 for his room.⁶⁴ Private lesson fees and \$10 each semester for organ practice were charged in addition to tuition. Since 1930 there has been no fee for organ or piano practice at the Seminary. By 1952 tuition had risen to \$400 a year and rooms in Hastings Hall to \$100;⁶⁵ private lessons had continued to cost \$150 yearly. It is estimated that the expenses of a single M.S.M. degree candidate are from \$1400 to \$1500 for each of the two years' study.

CHAPTER VII

Physical Equipment

"The Music School Committee of the Seminary's Board of Directors was not guilty of exaggeration when they spoke . . . of the 'plight of the Christian and musical martyrs, faculty and students of the School of Sacred Music, who [have been] operating in the catacombs [and towers] of the Seminary' . . ."

THE SCHOOL OF SACRED MUSIC has not been blessed with an overabundance of physical property or equipment and has, in fact, been lacking in adequate facilities for the greater part of its existence. It operates within the Seminary plant and has never had a location of its own.

For many years, the business of the School was conducted in one of the last rooms on the ground floor of the administration building, and the only full-time member of the entire music department was the secretary in charge of this office. Mrs. Dickinson served as "registrar" and interviewed prospective students here also, while Dr. Dickinson, both Director of the School and Director of Music at Brick Church, had his headquarters in the Dickinsons' apartment in McGiffert Hall.

Only two rooms were assigned the new School for its first classes: the "Gate Room" (a lounge in the men's dormitory) and, appropriately enough, the choir rehearsal and robing room, then located directly behind the chapel. Later, by moving a piano into a social room in Knox Hall, another improvised classroom was available for a time. Several semesters of voice classes met in the unfinished James Chapel Tower rooms, and both the James and Lampman Chapels have always doubled as meeting places for music classes requiring use of an organ.

The School was granted a second office room next to the first in 1940, and finally during the summer of 1946 the rooms beneath the James Chapel were reconstructed as choir room, choir library-and-robing-room, and Faculty robing room, the latter also serving as a piano practice place. The former choir rooms upstairs were then divided into the present four Music School offices directly behind James Chapel. By this time there were two office secretaries but, as we have seen, the Directorship itself remained a part-time position until the fall of 1947, with Dr. Porter dividing his time between the music of the Seminary and that of St. Nicholas Collegiate Church.

The original 47 students who entered in 1928 had but two organs on which to practice: the Chapel organ (an Austin) and one with tracker action in Room 207. A Wicks was almost immediately acquired and installed in the Gymnasium across Claremont Avenue, an instrument which became very popular with those who preferred practicing in the early morning hours! Pianos belonging to the School were equally scarce,

but in the men's dormitory several music students had pianos in their rooms. The women, who lived off-campus for the most part, did as best they could to find practice facilities outside if the Seminary instruments were all in use. It is not difficult to imagine why week-end part-time church positions, with practice as well as financial advantages to be gained, were a matter of necessity for the early music students.

Gradually instruments were added, but to a number by no means commensurate with the ever-increasing enrollment. Lampman Chapel organ appeared in 1931, the Administration Tower organ shortly thereafter, the organ in Hastings Hall basement by 1938. At one time practice on the Tower organ necessitated calling upon the services of the librarian in the Missionary Research Library, who operated the elevator to the 14th floor (the "practice room" being in the midst of valuable Chinese literary collections and the Tower being kept carefully locked). Though this organ is still in its original book-stack location, the more modern procedure of checking out a key to the self-operated Tower elevator has added to the convenience of both students and library staff.

Arthur Curtiss James, one of the benefactors who originally underwrote and continued to help support the School, provided for the complete re-building of the James Chapel organ a few days before his death in 1941. While this three-manual Austin was undergoing reconstruction and enlargement by the Moller Organ Company, a portable pipe organ, purchased for the emergency, was moved into the Chapel. Eventually this became the "Gate Room" organ and later generations of organists at Union found it moved into the basement of still another building under the title "Knox I". In the meantime, the Gymnasium organ had long ago been removed and the "museum piece" in classroom 207 was also discarded.

Through the efforts of the Board of Directors' Music Committee, headed by James S. Alexander, new interest was shown in attempting to meet Seminary musical needs in 1946. The offices, new choir rooms, and additional practice space were acquired. Mr. Alexander himself, together with another Board member, Mr. Willis Wood, offered to provide additional practice organs. A second-hand Wicks was then placed in the Chapel Tower (to match the Administration Tower organ, but fortunately this time installed on the 3rd, not the 14th floor), and an Aeolian-Skinner was placed in the School's third basement storeroom, Knox II. In 1950, the large James Chapel organ, which had been in need of rehabilitation for some time, was equipped with a new modernized-key-action keyboard as a gift of the Alumni Association of the School, and the Moller Organ Company added four completely new ranks of reed pipes on its own initiative at the same time.

A new six-story wing, Auburn Hall, adjoining the Seminary's administration building, was dedicated ~~at~~ the beginning of the academic year 1951-52. The Mills Memorial Audio-Visual Center which occupies its ground floor was constructed and equipped through a donation of

\$165,000 from the Davella Mills Foundation. In this Auburn addition the Music School gained the use of one large rehearsal room, one broadcasting studio and a studio organ, bringing the number of practice organs to the present total of seven. (In addition to these pipe organs, a small pump-type reed organ especially useful for plainchant accompaniment has been a part of choir room equipment for many years.)

During the school year 1952-53 these seven pipe organs and nine pianos have been in constant use, as were the School's original two organs and two pianos in 1928. Pianos and places to put them have been secured in a fashion similar to that just described in the history of Seminary practice organs. The stacks of the library (a pedal piano belonging to Dr. Porter was kept in the bookbinding section for some time!), the Faculty robing room, and four rooms in Auburn Hall have been invaded with pianos. Six pianos of varying ages and conditions are owned by the School in addition to the nine now in use, but lack of practice space has prevented them from being available to students this past year.

On the other hand, excellent musical source materials were a part of the Seminary library before the School began. In 1925 the Hymn Society of America had requested that it be allowed to deposit the Society's Newman Collection of rare books in Union's library. The Society's letter of petition predicted that "Union Seminary will become a veritable headquarters for work in Christian hymns and music" and wanted the Newman Collection to be here "in custody of those most interested. . . ." Luckily for the Music-School-to-be and in accordance with Union's musical tradition, the Librarian was authorized to receive the Newman Collection and give it place in the library, for "although to receive and care for other people's property is contrary to the [practice] of the Seminary it was thought that we might make an exception in this case."

The Library of the School of Sacred Music is maintained in a separate room of the main library and includes the 1800 books and pamphlets belonging to the Hymn Society of America. There are over 4000 Seminary volumes related to music, in addition to those in the Music School Library.

For performance purposes, the School of Music possesses a library of about 800 anthems and large choral works. There has not been a collection of choral literature available for student and faculty repertory reference up to this time, the main reason for this being lack of space.

Lack of facilities also hampered the beginning of a record library for class instruction and for students' individual study. The graduating classes of '51 and '52 contributed records toward such a library, and with the equipment of the two-year-old Mills Audio-Visual Center now readily available, a large collection of recorded sacred music will soon be a reality.

The "Christian and musical martyrs, faculty and students of the School of Sacred Music, who have been operating in the catacombs and towers of the Seminary" for these past 25 years, together with their scattered equipment, are this anniversary year to be gathered into one section of the Seminary plant. Upon completion of construction now under way, a choral repertory library, the Director's studio, a large classroom, two listening record rooms, and sixteen organ and piano practice rooms will be housed within James Memorial Chapel Tower.

This, the Claremont Avenue Tower of the Seminary, was erected in 1909 as part of the original Seminary buildings on Morningside Heights, and is in memory of Daniel Willis James, for many years (1898-1907) Vice-President of the Board of Directors. The interior of the Tower was not planned to serve any specific purpose. It has been a storage place for faculty furniture, and an infirmary for students was at one time maintained on the 4th floor, together with a miniature golf course for faculty members on the 8th! The infirmary eventually gave way to a family apartment, and Music School voice classes were conducted in converted rooms on the 3rd floor. In recent years the strains of unfinished student compositions drifting down from pianos located on floors 3 and 5 (the latter region entitled "seventh heaven") have been the only academic disturbance in the Tower.

Continuing the tradition of the James family whose gifts made possible the building of the Chapel and its Tower, helped to establish and maintain the School of Music, and to re-build the large Chapel organ, and whose interest in and devotion to the Seminary and to the School have been shown in so many other ways, in 1952 the James Foundation donated \$200,000 toward the complete reconstruction and equipping of this James Chapel Tower.

The second floor (or first floor above the Chapel narthex) will be taken up by a large classroom containing a new 3-manual 12-rank organ "of classic simplicity, yet of flexible design". On the third floor will be the Director's studio with the unit organ now in the Audio-Visual Center; a library room for housing the alumni choral repertory collection which is being assembled at the present time; other reference materials that will be additions to the regular collection of books and music in the Seminary library; and two listening rooms.

Time-honored traditions of organ and piano practice will be abandoned as the number of practice instruments is greatly increased and commensurate practice space assigned. The familiar Gate Room in the Broadway dormitory, once a lounge for men of Hastings Hall, will be relinquished as a class- and practice-room. Theological faculty members will no longer find it necessary to wend their way between pianos to reach their robe lockers, and the library stacks will not resound with oratorio arias. Residents of Knox Hall will use laundry facilities in the basement of their apartment building without the distractions of Bach, and no improvisatory passages will drift up to the Refectory from

the piano in the Men's Cloak Room. The organs in the Administration Tower, Hastings Hall basement, and the two in Knox Hall basement, will be removed, renovated and reinstalled on the 4th, 5th, 6th, and 7th floors of the Chapel Tower, together with four completely new unit organs. There will then be eight practice and two studio organs in the Tower, and a new 7-rank organ in the Auburn broadcasting studio, which, together with the two chapel organs will total thirteen Seminary organs. Eight pianos will also be located in new Tower practice rooms and three additional instruments for student use will remain in the two choir rooms and in the Auburn studio. Ventilating units and sound-proofing are being installed throughout the Tower.

The physical advantages and conveniences to be gained by this Tower reconstruction are obvious, and will be shared by the whole Seminary community. Sufficient practice equipment will also mean that for the first time in over 20 years one of the chapels will be kept free, and its organ, also to be re-built and enlarged, will be used only for services or special rehearsals.

CHAPTER VIII

The Music Students and Seminary Life

HAVING a student body of organist-choirmasters added to the theological student body in 1928 did not prove to be as disconcerting to the Seminary community as might have been feared at first. The musicians' aesthetic approach to religious expression balanced to some extent the strongly ethical "social action" interpretations of the theological students of the time ("At least this was true until the musicians became corrupted by the theologians!" suggests former President Coffin). More and more, however, the students in each field of interest have *shared* viewpoints and thus taken on common ways of thinking, to the greater cultural and spiritual advantage of the Seminary community.

The ecumenical atmosphere which has been increasingly characteristic of Union during the past few years can be attributed in part to the presence of Music School students. Many of those who come to this Seminary attracted by its School of Sacred Music are members of religious bodies which offer no opportunity, and perhaps no encouragement, for musical training. Among the religious affiliations of music students and faculty have been: Roman Catholic, Greek and Russian Orthodox, Jewish, Seventh Day Adventist, Christian and Missionary Alliance, Christian Science, Latter Day Saints (Mormon), Moravian, and Mennonite. Some of these denominations will be recognized as Christian groups which have no ordained clergy; often the Seminary's

only contact with these religious bodies has been through their laymen, enrolled in the School of Music. Others are not likely to send their candidates for the ordained ministry to Union Seminary for theological training. In the broad denominational representation of the Music School has been unusual opportunity for Seminary-wide exchange of liturgical and musical usage found in the smaller and lesser-known Christian communions.

Of the students enrolled in the early classes of the School, some were former divinity students, some were missionaries on furlough, and most were older than the average music student entering today. Many of these first musicians had been out of college for several years and left church or teaching positions to receive further training. Today most students come directly from college or only two or three years after graduation, so that for the most part their experience in church work and teaching has been in temporary and part-time positions. These factors, together with increase in the size of the School, may account for the fact that the music student of today seems to be more gregarious within the Seminary, more conscious and proud of his role as a musical Seminarian, and perhaps displays more initiative and enthusiasm in extra-curricular activities.

It is more probable, however, that the real reason for the unusual "esprit de corps" which exists in the School of Sacred Music is that, unlike the Seminary theological student who maintains close contact with the many resident theological professors, the music student meets his more than ten non-resident instructors but once or twice a week, and the feeling of community life which is a mark of this Seminary is possible for the student musician largely through his relationships with fellow music students and with the one resident faculty member, the Director of the School. For many years there were so few music students living at the Seminary that "one could only recognize them by the shininess of their trousers (or skirts)", a condition acquired on an organ bench after long hours of practice! Present-day music students are nearly always to be noticed as a group, eating together in the Refectory at mealtime, or on their way to classes, for their course requirements call for almost identical schedules. They have added to the classwork routine a variety of social activities throughout the years: events planned not for smaller groups but as "a function of the Music School". The first social events took the form of Christmas parties in the Social Room. By 1952 the School calendar included an assortment of dinners, after-performance socials, and all-day and overnight outings, both for educational and recreational purposes.⁶⁶ The now-traditional Fall Retreat and pre-Graduation "Connecticut Week-end" leave the Seminary almost musician-less for three days each year.

Students have also instituted seminars and forums to supplement their academic work. In 1951-52, a "Small Church Group" met to discuss the particular musical problems of small parishes and to exchange

repertory suggestions for the small untrained choir. During the past school year, a "Field Work Seminar" has presented panel discussions on subjects especially pertinent to current problems in students' church positions. Courses in repertory have not been a regular part of the curriculum, but in many years the students formed repertory classes of their own in which music from the School choral library or students' church libraries would be read through and discussed.

By no means has all of this convivial spirit in the School been the result of student inspiration and action, however. Dr. and Mrs. Dickinson and Dr. and Mrs. Porter have played an important part in demonstrating the community feeling of this Seminary to music students. In recent years frequent teas, "open houses", and "desserts", often featuring visiting musical artists and speakers or programs or skits, (or even serving as occasions for engagement announcements!) have given the students welcome respite from academic work and unusual opportunity for meeting informally with others in their chosen field.

Admittedly there are disadvantages to be found in a closely-knit group within a larger student body, but each class of musicians has entered actively into the life of the entire Seminary community as well as that of the Music School, and has initiated its own means of bringing about a greater understanding of the common goals of church musician and minister. The earliest students emphasized informal musical programs; more recent classes have begun the discussion approach through forums and seminars which include both Seminary and outside speakers. During the first Music School years one evening each week was devoted to an hour's music in the Social Room; students brought in their own instrumental or vocal soloists from their church choirs and congregations, and gave brief programs of both sacred and secular music. In Examination Week there would be thirty-minute organ recitals in James Chapel during the noon hour. Evening and Sunday afternoon recitals given by the students have been a feature throughout the history of the School, designed to offer experience and outlet for the student and to present organ and vocal literature to the Seminary. Recently a madrigal group was formed by eight music students. In many years the students have taken the responsibility for a series of Lampman Chapel services during certain seasons of the church year. In 1951 and again in 1952 an Advent series was planned, played and sung, and often led by students of the School.

Because the Music School is a department of the Seminary, its students are full-fledged seminarians and entitled to vote for student body officers, to be represented on the Student Cabinet, and to take an active part on any of the student committees of the Seminary. In addition, the Music School has its own class officers and its own student committees; the latter as a rule are appointed only for a specific event or need and do not function continuously.

From the outline of requirements and curriculum already presented,

one can imagine the busy schedule of the present full-time degree-candidate in music. He prepares for as many as fourteen different classes each week. Ten of these will be in music subjects which he attends but once weekly, the others in theological courses or other music classes meeting twice or more each week. If he is among the 98% of full-time students who are organists, organist-choirmasters, choral directors, or choir soloists in some church in the metropolitan area, he probably spends at least one evening each week in this field-work position where he may have as many as four choirs to rehearse, and three Sunday services for which to prepare. If his church is not located within easy commuting distance from New York City he may be gone for three days over each week-end preparing his Sunday music and his choirs. During Seminary holidays at Christmas and Easter seasons, his church position will keep him busy with extra services and perhaps special services of music which he must plan and conduct.

If he takes advantage of living in a great city, he may elect to broaden his musical education by visiting one of the many large churches in the metropolitan area which offers special musical services on Sunday afternoons and evenings, or by visiting the rehearsals of outstanding choral and instrumental groups, or by attending programs at Carnegie Hall, Town Hall, the Metropolitan Opera House and other places of musical interest.

The music student who is conscientious in his practice probably complains about the scarcity of hours for which he is scheduled on the Seminary organs and pianos; but if he is resourceful and does not mind early or late practice hours, he finds that it is rather the many classroom assignments and not the lack of practice facilities which keep him from the instruments. As already described, the organs have been in the four corners of the Seminary property and the more numerous pianos similarly located in the lowest and loftiest places.

As a Master's degree candidate the music student is automatically a member of the Seminary choir, whose rehearsals occupy him for a minimum of four hours weekly. Choral performances such as the thrice-presented Christmas Candle Light Carol Service, and chapel services requiring special music and a large choir usually entail extra rehearsals. If he is a first-year student he attends additional choir rehearsals at least three mornings of the week at 8:15 a.m., and sings for the half-hour chapel services which follow. At the informal student-led worship services which are held each evening in the small Lampman Chapel, he will be expected to be the organist several times a year.

He cannot believe that his time could ever be more fully occupied than it was in his first Seminary year, but as a second-year student he finds that much more is to be crowded into the same amount of time. He will be encouraged, and perhaps even required, by his private teacher to give an organ or voice recital or both. One of the requirements for graduation is a public conducting performance for which he prepares in his conducting classes and then rehearses the full Seminary choir in

his assigned anthem or chorus. For this same performance he may also be assigned one of the accompaniments, or perhaps even a solo, so that he gains a well-rounded experience in the presentation of church music all at one time. He must submit, by February first, a composition for choir, solo voice, or organ, of suitable length and quality for church, and by the first of April a thesis on an acceptable and original subject.

At the end of his sixty semester hours of Seminary work, and after giving "satisfactory evidence of practical accomplishment and ability to take charge of the music of a church", he receives his Seminary degree, wearing choir vestments (for he is a member of the choir which provides special music for Graduation Exercises), while Bachelor of Divinity classmates march in academic gowns!

CHAPTER IX

The Graduates

A. GRADUATES ABROAD

IN CHRONOLOGICAL age the School of Sacred Music is very young. In terms of service to the church at home and abroad it has long ago reached maturity, for the significance of an institution offering training in the church ministry is not in its age, or in its faculty and curriculum, or in its physical plant, but in the work and influence of its students and graduates. Four hundred and twenty-eight members of twenty-three graduating classes have made the Seminary's philosophy of music in the church known to the far corners of the world.

Union's music graduates are all in a sense "musical missionaries", but some have gone out directly into the foreign mission field. Many have been connected with foreign mission institutions, using music as one medium of religious education. A few have been real music missionaries, confining their teaching in mission schools and churches to music subjects. Others have served as organist-choirmasters in churches of foreign countries, or as music faculty members in foreign colleges and universities (for the most part church-affiliated institutions).

Of the five women in the first "class of '30", two went directly into musical posts abroad. *Stella Graves* returned to China, where she had been a missionary, and now undertook instruction in music at Ginling College. In the course of several years she organized and directed an oratorio society which performed Handel's *Messiah* in Chinese, directed many original Chinese plays-with-music, and edited a hymn-book in Chinese. *Jessie Newgeon Hawkes* accompanied her husband to Salonica, Greece, where she assumed charge of the music at Anatolia College and organized and conducted choirs, a string quartet, and an orchestra.

Lucy Street Hall '31 (William W., B.D. '31) did such excellent choral work with her group at the American College in Sofia, Bulgaria, that she was called upon to perform before a representative of the King. Several other graduates of later classes chose to go to Japan or China, usually as teachers of music in connection with mission schools. Conversely, many missionaries on furlough, home from Near and Far Eastern posts, enroll in the School for one year of musical training which will be of value to them in their future service abroad.

With the ending of World War II in 1945, there came tremendous possibilities for sacred music in the foreign field, to which Union graduates have responded.

Sylvia Thomas '45 and her husband had been forced to leave Singapore, Malaya, in 1942 after five years as Methodist missionaries there. Upon their return in 1946 they found that musically the people had thrived; choirs mushroomed everywhere and choir directors sprang up from the ranks. After the period of war it was not difficult to interest Malayans further in good music. Mrs. Thomas was soon giving voice, piano, and theory lessons to 100 eager young church members and directing several choirs in her church. "Malaya is anxious to have the best in music [and] no longer are the missionaries the only musicians. All of the churches now have [native] pianists or organists, conductors and choir members."

Margaret Howe Hamm (David L., B.D. '43), who had completed one year's work toward her degree in 1942 is just now on furlough after six years on the island of Mindanao, Philippines, and currently enrolled in the School. She conducts a glee club at Dansalan Junior College, is organist-director in the community church,⁶⁷ and presented the first concert ever to be given in that city.

Another graduate attracted by the musical possibilities of the Philippine Republic was *Mary Reese* '47, who taught for two years at Silliman University⁶⁸ in Dumaguete. Her responsibilities in the Conservatory of Music were harmony and theory classes, and organizing and conducting an excellent a cappella choir. In the College of Theology⁶⁹ she instructed in hymnology, the fundamentals of music and music appreciation, and was in charge of the chapel service music.

Janice Mitchell Forman '44 went with her husband (Charles W., B.D. '44, S.T.M. '47) to the Punjab Mission, Pakistan, immediately after graduation. For a time she taught music to the Indian students at the seminary, but the Indian attitude toward womankind in general and women instructors in particular prevented any great accomplishment. In the local church, however, Mrs. Forman taught the choirs to sing Indian church music, using the indigenous music of the people rather than attempting to introduce unfamiliar Western music. She also prepared a hymnal of Indian hymns and tunes, and gave community-wide piano concerts.

Even the countries of Siam and Portugal have felt the influence of Union's School of Sacred Music. In 1949 *Vida Rumbaugh* '49 became the first missionary in music to be sent out by the Presbyterian Board of Foreign Missions, and is now connected with the Board's Mission in Bangkok, Thailand (Siam). She conducts "Music Institutes" for the people, including classes in Elementary Conducting, Hymns and their Stories, and Music Appreciation; she also teaches the rudiments of music to Siamese seminary students and conducts an International Church Choir. A missionary wife and M.S.M. in Lisbon, Portugal, *Roberta Shaw Wright* '49 is "trying to keep up with three choirs — two in church . . . and one at the Seminary." In one of the Presbyterian churches there she has three piano classes, and leads discussions on worship and music; in addition, she has plans for conducting an institute for the training of volunteer organists and choir directors.

The Near-Eastern republics of Syria and Lebanon also claim alumni of the School. At Aleppo Junior College *Thomas Weaver* '47 has been instructor of music since 1947. Together with *Virginia Whitney Dorman* '40 of Beirut, and another former student of the School, he has given several concerts in Jerusalem and other places in Palestine.

Honolulu, Hawaii, welcomed its first graduate of the School in 1934 when *R. Kenneth Holt* '34 became organist-choirmaster of Central Union Church, and instructor at Punahoa Music School (which he later directed, from 1945 to 1951). Several other graduates have held Hawaiian posts since. Four graduates have served in Canadian churches.

In 1947, the First Methodist Church of Red Bank, New Jersey, presented to the School \$100 from a choral concert directed by a student organist-choirmaster, *Harold Sweitzer* '48 (assisted by Frances Blaisdell, flutist), which was to be applied toward a scholarship for a Chinese student entering the School the following fall semester. Since no foreign student was able to come that year, Union's Foreign Student Committee, impressed by the significance of this gift, appropriated the balance of the money necessary to make a \$1200 fellowship available for the fall of 1948. The first musical Fellow at the Seminary came from Silliman University in the Philippines and was graduated in 1950. *Noni Espina* is now Dean of the Maasin School of Music, a department of Maasin Institute, Leyte. This Christian junior college which was founded and is directed by Espina's father has recently been granted Philippine government recognition and is already of far-reaching influence throughout the Islands.

There have been three other missionary fellows in the School who have each spent one year in musical training.⁷⁰ *Mr. and Mrs. David Sheng*, both M.S.M. graduates from The Southern Baptist Theological Seminary (Louisville, Kentucky), did graduate work in music at the Seminary in 1949-50 as Englewood Fellows⁷¹ and have been serving a Chinese-speaking church in Arizona. *Miss Elena Maquiso*, Dodge Missionary Fellow for 1951-52, was a graduate of Silliman University and also of Hartford Seminary Foundation, Hartford, Connecticut. She is

now a faculty member in the College of Theology at Silliman, instructing several courses leading to Bachelor's degrees in Theology, Christian Education, and Sacred Music.

B. GRADUATES IN THE UNITED STATES

In the larger cities of this country, alumni of the School fill organist-choirmaster positions in leading churches of nearly every denomination. Churches of all sizes everywhere, however, are becoming increasingly interested in obtaining full-time ministers of music.⁷² A surprisingly large number of alumni are in less densely populated areas where their effectiveness as churchmen and as musicians is noteworthy in the community as well as in the church; through local choral and orchestral societies and informal courses in music appreciation, many graduates reach those who would otherwise have little contact with either the arts or the church.

Alumni teach in over fifty colleges, universities and conservatories both here and abroad. Some of them head their Departments of Music or of Fine Arts. Several have been instrumental in forming and directing new departments of sacred music, or in introducing courses in church music which lead toward degrees with a major in the sacred music field. They have taught music in at least thirteen U.S. seminaries of seven different denominations,⁷³ where they are often the first instructors to be engaged to teach music to seminarians.⁷⁴ A few of these graduates have been successful in establishing music as a course requirement for theological students.

The list of alumni authors and composers who have gained recognition in church music circles is a lengthy one. Two graduates are the musical editors for the Lutheran and Presbyterian board publications, one was an editor of the Presbyterian (U.S.) Hymnal and is now on the Commission for revision of the Presbyterian Hymnal.⁷⁵

Discounting the number who have taken to housewifely tasks since graduation from the School, there have been few alumni who have not continued to be musically active in some way. For example, three men who have taught college English, Geometry, and Physics courses, and one who has served with the U.S. Department of Agriculture and Department of the Interior as an hydraulic engineer, have also been teachers of music or organist-choirmasters in a part-time capacity at the same time.

On the other hand, scores of graduates elect to continue their education in music or in theology in other institutions; three recently won Fulbright Scholarships and have spent a year each in study abroad. There are at least seventeen fully ordained graduates of the School in the Episcopal, Presbyterian, Lutheran, Disciples, Congregational-Christian, United Brethren, and Mennonite denominations, and five additional alumni also hold the Bachelor of Divinity degree. (Three recent graduates are now preparing for the parish ministry in other seminaries). Fourteen of these men took part or all of their theological training at

Union, after having been introduced to Seminary training through the School of Sacred Music. These ordained graduates are serving as theological and musical professors in seminaries, as organist-choirmasters, as associate ministers, and as pastors of their own parishes.

C. THE ALUMNI ASSOCIATION OF THE SCHOOL OF SACRED MUSIC

Six years after the first music students of the Seminary became alumni "about ten [of them] met in the Social Room of the Seminary to discuss an Alumni Association". A member of the first graduating class was elected first President of the new group, Hugh Porter, later to become Director of the School.

Three purposes for such an Association were decided upon and later included in the By-Laws:

"To supply a scholarship each semester for an outstanding second-year student"

The Alumni Scholarship covering one year's tuition has been awarded annually to the second-year student who is scholastically outstanding and in need of financial assistance, upon recommendation of the Director. (This scholarship is the only one granted a music student on the basis of academic superiority; all others are "work scholarships" offering financial aid to students who assist faculty members and office personnel.) In addition to their regular contribution toward a student scholarship, the Alumni have added to School furnishings and equipment, presented oil portraits of Dr. and Mrs. Dickinson, and provided three new ranks of pipes for the James Chapel organ.

"To publish at least once a year . . . a bulletin"

Since October, 1937, Alumni Bulletins have been issued annually, and occasionally twice yearly. The Bulletin is the only regular publication of the School and includes items of personal interest concerning graduates and their positions and honors, Alumni Association activities, and news of current events in the School and Seminary.

"To hold a one-day conference each Spring"

There were two conferences of alumni that first year. In early May, 1937, the first annual Alumni Day of the School of Sacred Music featured informal talks by Mrs. Dickinson and Harold Milligan ("The Beginning of American Music") and organ recitals at The Juilliard School of Music. A "spring conference" in conjunction with Seminary Commencement Exercises was held about a week later, including panel discussions of adult and junior choirs, an organ recital, and a choral program presented by choirs of alumni. 1938's program included rehearsing and performing two Bach cantatas. In 1941 the fifth Alumni Day was made a part of the general program of the Seminary Commencement activities with alumni of both Auburn and Union Theological Seminaries attending, and this plan has been followed each year since. It was at one time customary for all the graduating students' compositions to

be read through or performed on Alumni Day, but nowadays only the most outstanding are selected to be programmed at the close of the academic year. Most of the earliest Alumni Day celebrations closed with evening choral programs in which choirs of alumni (augmented by individual music students on occasion) were conducted and accompanied by alumni. The 1945 choral festival in honor of Dr. Dickinson, retiring Director of the School, was a presentation of the Alumni Association. This twenty-fifth anniversary year is to be observed by a fourth large choral festival held in Riverside Church, in which over 700 voices from Seminary and alumni choirs will participate.

CHAPTER X

The Role of the School

A. OUTSIDE THE SEMINARY *OK*

ALTHOUGH the real function of public performances of the School of Sacred Music is to afford experience to the music students and to acquaint the Seminary as a whole with the finest in church music, upon request, groups taken from the music student body have performed for non-Seminary audiences and congregations with the purpose of demonstrating the Seminary's training program in music and of extending the Seminary's service to local churches.

Prior to 1945 the Seminary choir often augmented Dr. Dickinson's church choir in musical services at Brick Church, and once this combined group sang *Elijah* for five hundred future naval officers on board the training ship "Prairie State". Under Dr. Porter's direction the School combined with St. Nicholas' and other choirs in annual Ascension Day festivals held in St. Bartholomew's Church.

Dr. Porter was asked to prepare two Town Hall programs in 1946, presenting the Protestant section of the series "Music of the Faiths"; President Van Dusen gave the introductions, Mrs. Dickinson the lectures, and the Seminary choir (with additional voices from St. Nicholas and Brick Churches) sang characteristic numbers illustrating the development of Protestant Church Music. Out of this Town Hall Workshop appearance came an invitation three years later from Nicholas Farkas, film producer, for the School to furnish music for the Protestant portion of the film *One God*. The filming was made in consultation with, and with the approval of authorities of the Jewish, Roman Catholic and Protestant faiths. *One God* is used throughout the country in church and lay groups as a means toward broadening inter-faith understanding.

During the school year 1951-52 a small choir of sixteen voices from the student body gave several programs and services for dedication and anniversary ceremonies at churches of Seminary alumni in the New York area. Under the direction of Dr. Porter, the Sunday chapel choir (which includes student voices each year in addition to the outside professional and volunteer singers) for several months in 1950 and 1951 provided music for NBC's nation-wide program "The National Radio Pulpit" with Dr. Ralph W. Sockman.

This February the Seminary choir combined with the Collegiate Chorale, under Robert Shaw's direction, to sing a Carnegie Hall program of music including the American premiere performance of Leos Janacek's *Festival Mass*.

At least two student recital series have been held outside the Seminary. In 1939 at the Labor Temple, School organists appeared on several Wednesday evenings, and on five Sunday afternoons in 1946 at the Brooklyn Museum of Art.

It is probably in the "field work" positions of the individual music students that the most significant local outreach of the School is evident. More than fifty churches in New York, New Jersey, Connecticut, and Pennsylvania are served annually by student organist-choirmasters and choir-directors who bring to these churches a quality of musical training and of worship that might not otherwise be available to them.

B. WITHIN THE SEMINARY

Both in its program and by its presence the School of Sacred Music has been an influence toward broadening the education and advancing the artistic appreciation of Union Theological Seminary. The several choral performances each year, the student recitals, and other functions within the regular schedule account for only part of this contribution. The very presence of the School has occasioned new interest in the music of the church on the part of theological students and faculty, as evidenced by their demand for extra-curricular no-credit music seminars and their enthusiastic participation in recent "public readings" of difficult music. And because the School is here, Union has been host to outstanding musical artists and performing groups who have almost without exception come to the Seminary on their own initiative to present their programs.

Performances of the School

Among regular programs of sacred music each year are two different student-conducted performances in which music degree candidates take part in accompanying, singing, and conducting such works as *Elijah*, *Messiah*, *St. John Passion*, *Judas Maccabeus*, *The Creation*. Perhaps the most popular Seminary event is the annual Christmas Candle Light Carol Service, given since 1928; since 1947 it has been necessary to repeat each

service for two and even three separate chapel congregations. There have been, in addition, one or more evenings each semester when the choir, conducted by the Director of the School, has presented such great sacred choral works as Verdi's *Requiem*, Brahm's *Requiem*, Bach's *St. Matthew Passion*, *Magnificat*, and Cantatas, and the first public New York performance of Benjamin Britten's *St. Nicholas*. During Commencement Week the School Alumni Day activities include performances of the outstanding original compositions by members of the graduating class.

The Seminary choir for these programs is made up of the entire Music School student body augmented by other members of the Seminary community and by the Sunday chapel choir. It was once necessary for outside choral groups to be added to the Seminary singers, but this has been discontinued since 1945. Nor are individual outside vocalists usually required for special performances today, solo parts being taken by music students or other soloists from within the Seminary.

On four occasions the School has sponsored choral festivals held in Riverside Church. In 1935 music students and alumni planned such a festival in honor of Dr. Dickinson, in which 1000 singers from 46 church choirs directed by alumni and students took part. The following year the Seminary's Board of Directors requested that a similar event mark the Centennial Anniversary of the Seminary; and as a prelude to four days' activities, the School gathered 62 choirs of 1500 singers (500 of them children) for a second program in Riverside Church.⁷⁶ A third festival of 70 choirs was held in honor of Dr. Dickinson upon his retirement as Director, in 1945. 750 singers will join this May in a fourth festival, in celebration of the School's 25th anniversary.

Programs of the Music Students

As many as 15 organ and voice recitals for the Seminary community are given by individual music students during the school year, and at one time every student gave at least one recital during his two-year residence. While most recitals are intended as concerts of organ or vocal music, more recently a few have been planned as services of music which follow a worship sequence or develop a theme for meditation. As noted previously, for the first few years "students arranged for a half hour of music in the Social Room after dinner one evening each week and during examinations for a daily half hour of organ music in the James Chapel." Recently, series of afternoon musical services held in Lampman Chapel, planned and conducted by music students, have taken the place of noonday organ music.

Until 1950 it seemed as if Union's musicians were too completely absorbed in practice, study, field work, the usual recitals, and regular School performances to add any planned extra-curricular music-for-pleasure to their schedule. But in that year a madrigal group of eight singers was formed by an enterprising voice major who conducted two programs of madrigals and the Brahms *Liebeslieder Waltzes*. Prior to

this, in 1949 and 1950, Dr. and Mrs. Porter had rehearsed and accompanied a 16-voice choir in the Bach *Peasant Cantata*, presented to a faculty audience in the President's home and repeated to alumni the following year.

Music of the Theological Students and Student Wives

Perhaps more than any other non-music group at the Seminary the Student Wives have shown keen interest in, and have made their own opportunities for learning about, church music. This began in 1941 with a request for lectures on "Music in the Church School" and on Church Architecture, given by Miss Hazzard and Mrs. Dickinson of the faculty of the School. Soon after Dr. Porter became the new Director, Mrs. Porter held classes in which she taught the fundamentals of music theory and general musicianship. For five years those members of the Wives Club who were interested in music met one evening each week for a period of two months. Each year time was given to the study and analysis of works to be performed in the chapel and also to a discussion and demonstration of the James Chapel organ. In 1950, a number of student wives formed a choir under the direction of Robert Lee, Assistant to the Director, which proved an important augmentation to the regular Seminary choir, and took the gallery choir part in *St. Nicholas* that year.

Theological students at Union have a long history of regularly-rehearsed groups singing for pleasure (as was mentioned in Part I) which began with the formation of the Haydn Society in 1839. The group known as "The Remnants" and a more informal "Barbershop Quartet" currently appear at Seminary social events.

At the request of the theological students themselves, a course in Music for Ministers was given on four evenings in April 1948 by the Director of the School; attendance was from 60 to 80, though no credit was given.

Orchestral Music

Until 1947 choral and organ music comprised all Music School presentations, although individual string and brass instruments were often brought in to accompany the choirs. Dr. Dickinson's Historical Organ Lecture-Recitals since 1914 had made use of brass choirs, strings, harp, and other instruments in accompanying the voices. Most programs today include these added accompanying instruments. Five years ago the first Seminary group that could be termed an orchestra took part in Bach's *Magnificat* and played orchestral works by Handel, Bach, Gluck and Sammartini. The group which accompanied the 1950 performance of the *St. John Passion* formed the nucleus for what is now the Seminary Chamber Orchestra under the direction of Margaret Hillis (assistant to Robert Shaw in conducting the Collegiate Chorale). Most members of the orchestra are not Seminary music students, but nearly all come from

the Seminary community or the adjoining institutions of Juilliard, Teachers College, and Columbia University. In 1951 the orchestra gave an evening of chamber music in the Social Room. This year the second orchestral event, in James Chapel, featured two organ concertos by Poulenc and Handel and a Bach *Brandenburg Concerto*. From this orchestra are taken most of the instrumentalists used to accompany the choir in concerts, services, and other Seminary programs today.

Visiting Artists

Among outside artists coming to the Seminary have been the nationally-known singers, Dorothy Maynor and Carol Brice, soloists in morning chapel services; André Marchal, brilliant blind French organ recitalist; Jeanne Mitchell, young American violin virtuoso playing three of her forthcoming Carnegie and Town Hall recitals; Fritz Mahler, noted orchestral conductor; Roy Harris, contemporary composer; and Yves Tinayre, vocalist and expert in early church music, brought by the Alumni Association as lecturers for Alumni Day programs.

A "particular program [of arias from Bach cantatas] put together with the intent of revealing not only the musical greatness of Bach but also his equally important religious significance" was given in the Social Room in 1949 by the Bach Aria Group (William Scheide, Director) following a series of concerts in Town Hall.

"Public" or "informal readings" of great choral works have been a very popular feature on the Seminary calendar for several years. Dr. Lowell Beveridge has introduced the "choir" (made up of theological faculty members, students, and their families) to the Cherubini *Mass in C*, the Haydn *Mass in D* and other works, accompanied by a 25-piece orchestra. Robert Shaw has conducted similar readings of Bach's *Mass in B Minor*, also with an outside orchestra, but with soloists from the Seminary. The Robert Shaw Chorale held many of its 1952 rehearsals in a Seminary classroom where students and other interested persons were welcome to hear the group's preparation for a series of "Great Choral Works" given in Carnegie Hall.

Conclusion

THIS informal history has presented a survey of sacred music in the 117 years of Union Theological Seminary's existence. Part I has attempted to show that there has been recognition of the importance of music as an essential part of the church's life and therefore of Seminary life and curriculum throughout Seminary history, by outlining music courses in the curriculum, by including sketches of Seminary theological professors and students active in church music, and by setting forth the purposes with which the School of Sacred Music was founded 25 years ago. Part II has been the narrative of the School's beginnings, its administrative, educational, and physical evolution, and the work and influence of its students and graduates. Last of all, the program of the School has been outlined, together with the new interest, attitudes, and activities in which the whole Seminary has shared.

Throughout this presentation the approach has been to describe the School as an independent division within Union Seminary; for in its role of training leaders in a unique form of church ministry and in the obvious manifestations of that role, it is conspicuous as a department *distinct from* other Seminary departments. However, the Seminary catalogue states that

The School of Sacred Music was opened in September 1928, as one of the departments of the Seminary.

The catalogue does not *first* state that the Music School was opened in response to a need and a demand, to provide its students with the opportunity to become equipped as leaders of the church's music, or even to give opportunity for future pastors to become aware of the place and significance of music in worship. The School was opened *as one of the departments of the Seminary*, and therefore as a part of the Seminary's total program. Within the vital functioning of this Seminary's life the School *has* served a significant purpose which often goes unrecognized. Its music is an integral part of the academic events of Opening Exercises, the Inauguration of new professors, Dedication Ceremonies, Graduation Exercises. Music is the setting for every regular or special service of worship in the Seminary. Often a series of services following historical patterns or using the music and the form of worship in present-day liturgical and "free" churches is planned and conducted by

the School of Sacred Music. Services planned around the music and hymnody of a particular period in church history, and services commemorating the lives of great churchmen and church musicians, are also presented in the chapel. The School takes the major responsibility for Seminary services on Thanksgiving Day, All Saints' Day, Ash Wednesday, Good Friday, and for other special services.

Thus this department of the Seminary has proven to be not only an addition educationally to Union's academic program and a source of increasing cultural and social development in its community, but also a significant servant in the Seminary's life of worship. For this reason, perhaps more than for any other, the School of Sacred Music is considered a continuing and indispensable part of Union's aim at comprehensiveness in education for the Christian ministry.

During a return visit to Union Seminary after many years' absence, Dean Charles W. Gilkey of the University of Chicago asked himself, "What is it that makes *this* Seminary different?" The reply came to him immediately: "The difference is the School of Sacred Music."

Appendices

INSTRUCTORS IN SACRED MUSIC

Union Theological Seminary

1836-1928

<i>Date</i>	<i>Name</i>	<i>Title</i>
1836-1837		
1837-1840	ABNER JONES	Professor of Sacred Music
1840-1845		
1845-1852	EDWARD HOWE, JR.....	Instructor in Sacred Music
1852-1855	GEORGE F. ROOT.....	Instructor in Sacred Music
1854-1855	LOWELL MASON	Instructor in Sacred Music
1855-1867		
1867-1868	C. H. FARNHAM?.....	Instructor in Sacred Music?
1868-1875		
1875-1876	THEODORE E. PERKINS.....	Instructor in Sacred Music and Vocal Culture
1876-1886		
1886-1890	REINHOLD L. HERMAN.....	Harkness Instructor in Sacred Music
1890-1912	GERRIT SMITH	Harkness Instructor in Sacred Music
1912-1928	CLARENCE DICKINSON	Harkness Instructor in Sacred Music

ADMINISTRATIVE OFFICERS AND ASSISTANTS

School of Sacred Music

1928-1953

<i>Date</i>	<i>Name</i>	<i>Title</i>
1928-1945	CLARENCE DICKINSON	Director; Harkness Associate Professor of Sacred Music
1945-	HUGH PORTER	Director; Harkness Associate Professor of Sacred Music; as of July 1947, Clarence and Helen Dickinson Professor of Sacred Music
1950-1952	ROBERT B. LEE.....	Assistant to the Director
1951-1952	LOWELL P. BEVERIDGE.....	Harkness Associate Professor of Sacred Music
1952-1953	PAUL G. JONES.....	Assistant to the Director
1953-	ROBERT S. TANGEMAN.....	Harkness Associate Professor of Sacred Music

Secretaries of the School of Sacred Music

1931-1937	BEULAH LINDGREN
1937-1942	LYDIA MILLER WRIGHT
1942-1951	MYRTLE REGIER
1951-	BETTY JARRATT

INSTRUCTORS IN THE SCHOOL OF SACRED MUSIC

1928-1953

BERGEN, CARL	1945-1948	Plainsong
BEVERIDGE, LOWELL P.....	1945-1952	Conducting; Thesis Advisor
	Summer 1952	Conducting and Interpretation; Director, Summer Chorus
BROWN, RAY F.....	1950-	Plainsong; Hymnology
	Summers 1948, 1949	Music of the Church
CHRISTIANSEN, OLAF C.....	1939-1940	Choral Technique
COFFIN, HENRY SLOANE.....	1928-1945	Hymnology
COKE-JEPHCOTT, NORMAN ...	1948-	The Boy Choir, Anglican Chant
D'ANTALFFY, DEZSO	1928-1931	Transposition; Vocal and Orches- tral Score Reading; Orchestra- tion
DE TAR, VERNON	1950-1951	Conducting
	Summer 1952	Organ Playing
DICKINSON, CLARENCE	1928-1953	Organ; Conducting and Interpre- tation; History of Sacred Music; Liturgical Music
DICKINSON, HELEN A.....	1928-1953	History of Sacred Music; History of Sacred Art; Liturgical Music
DOUGLAS, WINFRED	1928-1936	Plainsong and Medieval Music
FARROW, MILES	1928-1932	The Boy Choir, Anglican Chant; Classical Polyphony
FRIEDELL, HAROLD W.....	1945-	Composition
GARDEN, CHARLOTTE L.....	1928-	Hymn Playing; Descant; Instru- mentation
GIBBS, H. BECKET.....	1928-1945	Plainsong and Polyphonic Music
GREENFIELD, ALFRED M.....	1945-	Conducting and Interpretation
	Summer 1951	Conducting; Director, Summer Chorus
HARRIS, ERDMAN	1929-1944	Dramatization and Music in Re- ligious Education
HARRIS, RALPH A.....	1944-1948	The Boy Choir, Anglican Chant
HAZZARD, MARGUERITE	1928-	Music in the Church School
	Summers 1947, 48, 49	Music in the Church School
HERFORD, JULIUS	1949-	Choral Analysis and Interpretation
JARRATT, HOWARD	1952-	Voice Placing and Training
KENNEDY, EDWIN O.....	1951-	Hymnology
KISSELBURGH, ALEXANDER ...	1928-1932	Voice Class
LEE, ROBERT	1950-	Elements of Conducting; Choral Repertory
	Summers 1951, 1952	Repertory; Conducting

LOCKWOOD, NORMAND	1946—1953	Composition
LONGENECKER, NANCY	1936—1937	Religious Drama
McPHEE, WALLACE	1940—1949	Counterpoint; Applied Theory
MARSHALL, MADELEINE	1951—	Diction
MUELLER, CARL	1928—1942	The Volunteer Choir
NEIDLINGER, MRS. WILLIAM..	1928—1952	The Children's and Girls' Choir; Phonetics; Vocal Art Science
NOBLE, T. TERTIUS.....	1931—1945	The Boy Choir, Anglican Chant; Composition; Orchestration
NOYES, MORGAN PHELPS.....	1945—1951	Hymnology
PORTER, HUGH	1928—	Conducting; Transposition; Vocal and Orchestral Score Reading; Organ; Hymnology
ROBERTSON, ANNE	1929—1953	Aural Harmony and Analysis
ROBINSON, FELIX	1928—1932	The Lutheran Service and its Music
ROBINSON, FRANKLIN	1928—1946	Aural Harmony and Philosophy of Music
SANFORD, LUIS HAROLD.....	1934—1940	Elementary Harmony and Count- erpoint
SCHLIEDER, FREDERICK W....	1928—1952	Improvisation
STACEY (SNYDER), DOROTHY..	1943—1944	Choric Speech
STRINGHAM, EDWIN J.....	1930—1941	Composition and Orchestration
TANGEMAN, ROBERT S.....	1950—1951 1952—	Musicology; Thesis Advisor
	Summer 1951	Medieval and Renaissance Music
VAN WOERT, WILLARD H....	1930—1931	The Technique of Conducting
VOLKEL, GEORGE W.....	1945—	Vocal and Orchestral Score Read- ing
WATKINS, MORRIS W.....	1931—1949	Elements of Conducting; Adap- tations of Accompaniments to the Organ
WELLS, CORLEEN	1931—1952	Voice Class
WILHOUSKY, PETER J.....	1950—	Conducting
WILLIAMS, DAVID McK.....	1945—1948	Choral Conducting and Interpre- tation
	Summer 1947	Music of the Church
WRIGHT, M. SEARLE.....	1950—	Theory; Composition

SUMMER SESSION (1947-1952)

(Additional Summer Session Instructors have been listed above)

JACOBS, RUTH KREHBIEL...	Summer 1952	Junior and Young People's Choirs
KETTRING, DONALD D.....	Summer 1950	Organization and Administration of the Church Choral Program
PORTER, ETHEL K.....	Summer 1951	The Junior Choir
SPACH, BARRETT	Summer 1950	Choral Conducting and Interpre- tation
THOMAS, EDITH LOVELL..	Summer 1951	The Junior Choir

SPECIAL LECTURERS

ALLWARDT, PAUL	Instrumentation
BLACK, CHARLES	The Junior Choir
BLACK, HUGH	Music and Worship
BLANCHARD, HOMER	Organ History and Construction
DARNELL, GRACE L.....	The Junior Choir
GILES, HUGH	The Junior Choir
HILL, ELLWOOD W.....	Choir Organization and Training
HOLLISTER, HORACE M.....	The Junior Choir
HUGHES, DOM ANSELM.....	Early English Music
MCALL, REGINALD	Music in the Church School; Music for Church School Festivals
MERRILL, WILLIAM P.....	The Ministry and the Choir Leader
ROBERTS, MYRON J.....	Elementary Harmony and Musical Form
ROSS, HUGH	Tudor Church Music; the English Anthem
SILBY, REGINALD M.....	Polyphonic Music
SMITH, AUGUSTINE	Pageantry in the Church School
SYKES, HARRY A.....	Voluntary Choral Organizations in the Church
TINAYRE, YVES	Early French Church Music
TOWNSEND, STEPHEN	Voluntary Choral Organizations in the Church
VALENTINE, C. IRVING.....	The Children's Orchestra in the Church School
VOSSELLER, ELIZABETH	The Children's Choir and the Community
VRIONIDES, CHRISTOS	Byzantine Chant

PRESIDENTS OF THE ALUMNI ASSOCIATION

School of Sacred Music

1936-1939	HUGH PORTER
1940& 1941	HAROLD HAUGH
1942-1946	ROBERT BAKER
1947-1949	CLARENCE ROBINSON
1950& 1951	GEORGE VOLKEI
1952-	CHARLOTTE L. GARDEN

References

1. Jones, Abner. *Melodies of the Church*. Henry C. Sleight, New York, 1832, Preface.
2. It was 110 years later that the first Sacred Music Professorship came into being; an Instructorship in music was endowed in 1886.
3. In fact, of the original subscription of nearly \$70,000 pledged to the Seminary, only about \$18,000 was raised. "The period from 1837 to 1850 was one of extraordinary financial difficulty and vicissitudes . . . The existence of the Seminary during all these years was a struggle with poverty."
4. Probably Jones served gratuitously; at any rate, the following two music instructors did. "The salaries of all of the Professors for two years (1838-40) were mostly unpaid."
5. Spring further evidenced his extreme interest in sacred music by classes at Brick Church "held on Wednesday and Friday evenings . . . devoted to the encouragement of congregational singing in the church services." (Allwardt, Paul. *Sacred Music in New York City, 1800-1850*, Thesis for the degree Doctor of Sacred Music, Union Theological Seminary, 1950. p. 61.) This was as early as 1815. "Some three years later there was an 'Association for the promotion of Sacred Music in the Brick Church' ". Perhaps congregational musical training was thought to be important because Brick Church had no organ until 1858!
6. Jones, Abner. *op. cit.*, Preface.
7. Mason instructed in music at the Seminary in 1854 (Chapter III below).
8. Union granted its first "Bachelor of Divinity" degree in 1897.
9. Howe had also served gratuitously.
10. Catalogues for the years 1853 and 1854.
11. Root, G. F., *The Story of a Musical Life*, John Church Co., N. Y., 1891, p. 37.
12. Mathews, W. S. B., "George F. Root, Music Doctor". *Music, a monthly magazine*, Vol. VIII (May 1895-October 1895). p. 505.
13. Miss Crosby herself wrote 8000 hymn-texts, among them *Rescue the Perishing, Blessed Assurance, Safe in the Arms of Jesus*, etc.
14. Epstein, Dena J. "Music Publishing in Chicago before 1870." *Music Library Association Notes*, Vol. I, No. 3 (June, 1944) p. 6. George Root became a partner in 1861, but the firm suffered severe losses in the Chicago fire ten years later and the John Church Co. continued the business shortly thereafter.
15. *Tramp, Tramp, Tramp, the Boys are Marching; Just Before the Battle, Mother; Rally Round the Flag (The Battle Cry of Freedom)*, etc.
16. Epstein, *Opus Cit.*, p. 9.
17. Not the same as the present University of Chicago.
18. LaFar, M. F. *Lowell Mason's Varied Activities in Savannah, Georgia*. Historical Quarterly, Savannah, Ga., 1944. p. 1.
19. *The Hymnal 1940 Companion*, The Church Pension Fund, New York, 1949. p. 498.
20. Mason's sons established a music publishing firm in New York, *Mason Brothers*, and in 1854 printed Abner Jones' *Psalms of David*. Jones is listed by the city directory as "publisher" in 1853, and may have been associated with this firm, *Mason Brothers*. The piano company *Mason and Hamlin* was also begun by a son of Lowell Mason.
21. *Musical Review*, February 2, 1854, as quoted in Allwardt, *op. cit.*, p. 64.
22. Root, *op. cit.* p. 101.

23. C. H. Farnham, New York, American News Co., October, 1867. "Mr. C. H. Farnham's classes in vocal music will meet in the Lecture Room of the Church of the Ascension (Episcopal) . . . For Tickets, and for Pamphlet explanatory of the method apply G. Schirmer's Music Store, No. 701 Broadway."

24. This organ was a gift of William E. Dodge, Sr., director of the Seminary 1856-1883.

25. Perkins, T. Edward, M.D. *Physiological Voice Culture and its Application to the Singing and Speaking Voice*, published by Theodore E. Perkins, Philadelphia, 1902. There was no relationship between Union's Theodore E. Perkins and Miss Emily Perkins, founder of the Hymn Society of America, which society has deposited its collection of over 1600 hymnals in the Union Seminary Library.

26. *Worship in the School-Room* (A Manual of Devotion intended especially for the School; also Adapted to the Family) by W. T. Wylie, Musical Preface to Part II by T. E. Perkins, W. J. Holland, Springfield, Mass., 1866.

27. New York Public Library card catalogue.

28. \$10,000 from an Elocution Fund begun in 1880 was added, making the full endowment \$50,000.

29. Minutes of the Board of Directors, May 7, 1883. The Harkness Fund was founded by Mr. Henry M. Flagler April 24, 1883 in the sum of \$40,000. Stephen V. Harkness was the business partner of Mr. Flagler and the person for whom the Fund was named. Mrs. Stephen V. Harkness, and their son Edward S. Harkness, have since contributed substantially to the endowment of the Seminary.

30. Harkness Instructors of Sacred Music:

Reinhold L. Herman.....	1886-1890
Gerrit Smith	1890-1912
Clarence Dickinson	1912-1928

Harkness Associate Professors of Sacred Music:

Clarence Dickinson	1928-1945
Hugh Porter	1945-1947
Lowell P. Beveridge.....	1951-1952
Robert S. Tangeman.....	1953-

31. Minutes of the Board of Directors, January 12, 1886.

32. The Professor of Homiletics (Sacred Rhetoric) was Thomas S. Hastings.

33. Minutes of the Board of Directors, March 9, 1886.

34. "compulsory" was crossed out and "obligatory" substituted.

35. Minutes of the Faculty, October 19, 1887.

36. Lowell Mason had conducted this Society several decades earlier (Chapter III above).

37. 1890, Hobart College.

38. Charles Taylor Ives gives his impressions, as quoted by Samuel A. Baldwin in *The Story of the American Guild of Organists*, H. W. Gray Co., Inc., New York, 1946, p. 15. "Warden" was the title formerly given the President of the Guild.

39. From the 'call' for the first meeting, as quoted by Baldwin *Op. cit.*, p. 16.

40. It was first presented November, 1896.

41. Dr. Smith was organist at St. Paul's Cathedral and St. Peter's Church, Buffalo.

42. South Reformed had an innovation of that time: a vested choir!

43. Chaffin, Lucien G., music critic writing on the death of Gerrit Smith in the *New York Evening Post*, November 2, 1912.

44. As early as 1841 the students were earning money through "employment as . . . leaders of the choirs in churches."

45. Brick Church had a long history of interest in music, as has been mentioned above in Reference 5. Pastor Gardiner Spring (an acquaintance of Professor Abner Jones) had begun congregational classes in singing as early as 1815, to increase the effectiveness of the worship service.

46. Anyone who joined the A.G.O. within a specified period (the first two years?) was considered a "founder."

47. The currently-used hymnals of the Presbyterian Church, U.S.A., and of the Evangelical and Reformed Church were edited by Dr. Dickinson.

48. The introduction of audio-visual aids into Union Seminary!

49. Dickinson's emphasis on the history of music in all his teaching is already seen here in 1912, as well as in the first courses of the School of Sacred Music, in 1928, and in the curriculum of the School today. To Dr. Dickinson, the mechanics of sacred music must be *there*, as they are there in any music; "It is the spirit . . . that must be developed. It can best be developed when the significance of sacred music is made to stand forth clearly, in its essence and its development", through the study of its history. ("The Study of Sacred Music, a conference with Clarence Dickinson", *Etude*, Vol. 64, August, 1946, pp. 437,468.)

50. *The Diapason*, December 1, 1944.

51. The paragraphs which follow are paraphrased from Dr. Henry Sloane Coffin's charge to Dr. Hugh Porter on his induction as first Clarence and Helen Dickinson Professor of Sacred Music, November 12, 1947.

52. Petition to the New York State Board of Regents for permission to grant the degree of Master of Sacred Music, January 30, 1929.

53. Even the heat was turned off at night in offices and hallways, over the protests of possessors of remote fifth-floor offices!

54. The history of Union itself reads in much the same manner. Six months after the first classes met in professors' homes (a Seminary building was in only the earliest stages of construction) in 1837, as mentioned earlier, a tremendous panic paralyzed the country and all banks suspended payment. Despite the lack of a promised \$70,000 the Seminary was continued. Enrollment rose from 13 to 92 students in three years, and made Union the third largest institution of its kind in the land. Still, "the period from 1837 to 1850 was one of extraordinary financial difficulty and vicissitudes . . ."

55. Total endowment of the School through 1952, therefore, was \$150,483.

56. The Seminary ruling is that a full professorship cannot be held by one who also holds another position outside the Seminary. Clarence Dickinson, as first Director of the School was also Harkness *Associate Professor of Sacred Music*; he retained his Brick Church position at the same time.

57. Dr. Beveridge is now the first instructor in music at Virginia Theological Seminary in Alexandria.

58. A recent student-requested seminar on "Symbolism in Religion and Art" given without credit by Dr. Tillich of the Systematic Theology department, and a student-sponsored Exhibition of Contemporary Religious Art and Architecture, as well as many years of religious drama classes, also serve to demonstrate the continued willingness of Union Seminary to encourage all of the arts within its program.

59. Persons who had not earned baccalaureate degrees before entrance to the School but were sufficiently prepared to profit from the two-year course were at one time granted Certificates of Sacred Music by the Seminary (the last one in 1949), upon satisfactory completion of the regular degree schedule. Twelve of the twenty-six holders of these Certificates have since earned Bachelor's degrees elsewhere, and were automatically granted the M.S.M. degree.

60. San Francisco Theological Seminary, Master of Arts with major in sacred music, and Southern Baptist Theological Seminary (Louisville, Kentucky) Master of Sacred Music.

Three colleges and one seminary grant an M.S.M. or an M.A. with a church music major for one year's work:

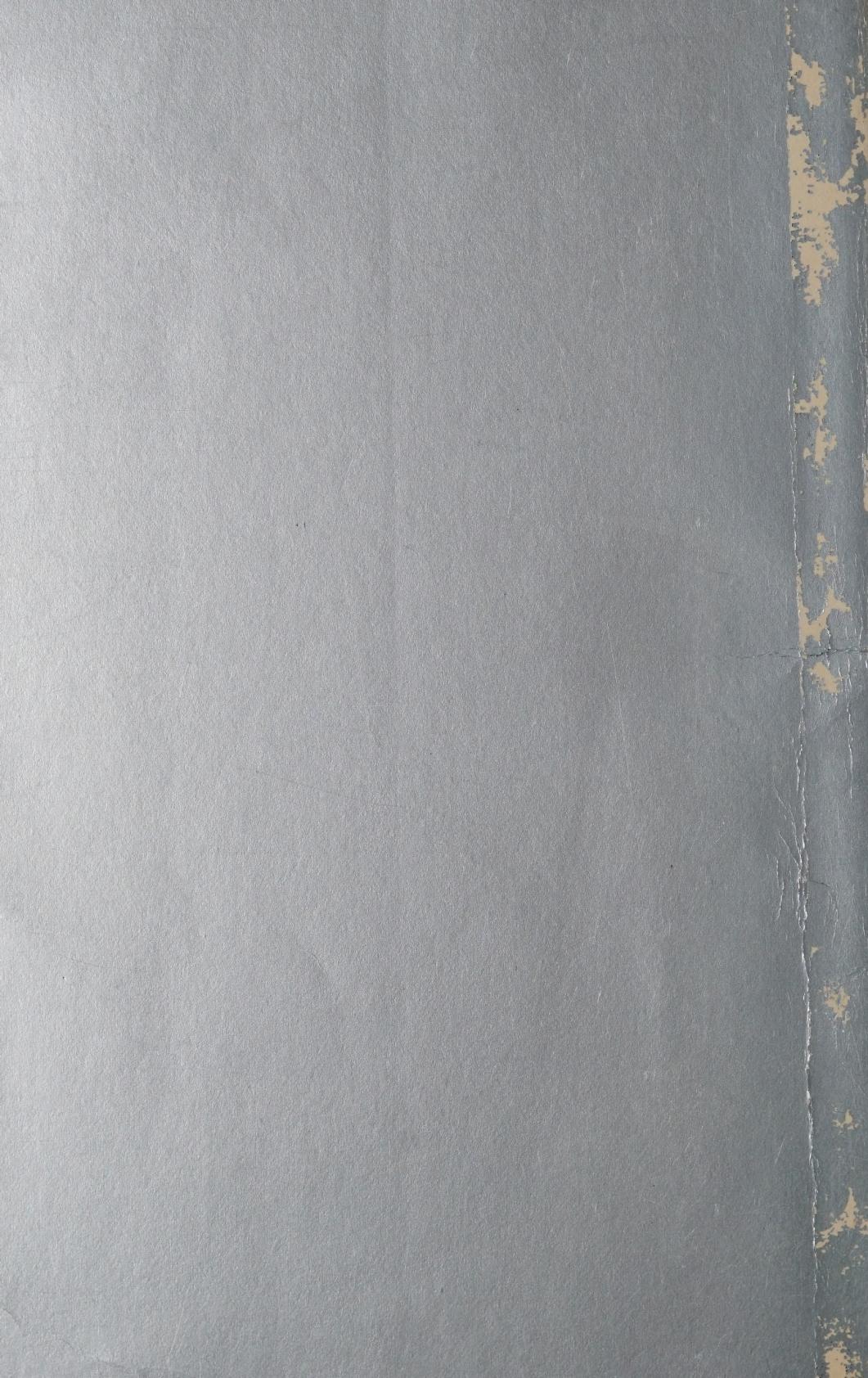
Boston University (M.A.)
Ohio State University (M.A.)
University of Southern California (M.A.)
Southwestern Baptist Theological Seminary (M.S.M.); the Bachelor of Sacred Music degree here is given in 3 years, so that the Master's course may be the fourth year of a regular full college course.

Westminster Choir College, Princeton, N. J., offers a Master of Music degree in one year, and requires completion of a course in hymnology and one in religious education.

61. When two young women applied for entrance in 1874, the Faculty voted to reply that "no provision had been made for the education of young women in this institution." Five ladies were permitted "to attend some courses" as "guests" in 1895, but Emilie Grace Briggs was first to be formally admitted in that year, as a "special student and a candidate for the certificate", and received not the certifi-

cate, but the new Bachelor of Divinity degree in 1897. It was 11 years before a second woman received a degree from Union.

- 62. About 185 music degrees are held by women graduates of the School, out of a total of 457.
- 63. In the case of twelve couples, husband and wife both hold music degrees (M.S.M. or D.S.M.) from the Seminary.
- 64. Union Theological Seminary was one of the first seminaries to charge its students tuition, beginning in 1918. As a non-denominational institution without university or ecclesiastical support, Union has had to depend almost entirely on the gifts of interested friends and alumni throughout its existence.
- 65. Since the completion of McGiffert Hall in 1932, women students have lived there and today are paying \$150 yearly for rooms.
- 66. Trips were made in 1952 to visit the Austin Organ Company factory, and in 1953 to the Cadet Chapel at the United States Military Academy at West Point.
- 67. The "organ" in Dansalan is an Estey reed instrument without pedal board! The church is called "the Christian mosque"; Dansalan is 90% Mohammedan, 8% Catholic and 2% Protestant.
- 68. One of the largest Christian universities in the world, Silliman includes seven "colleges" and High School and 'low school' levels; its enrollment is about 5,000.
- 69. The College of Theology is supported by the Congregational and Presbyterian Churches in the United States.
- 70. "All of the fellowships and scholarships [of the Seminary] are limited to one single academic year in order that as many persons as possible may be given facilities for study." (catalogue)
- 71. Missionary Fellowship supplied by the First Presbyterian Church, Englewood, New Jersey.
- 72. In a few parishes graduates are Directors both of Religious Education and of Music.
- 73. A Master's candidate who completed her degree requirements in August 1952 is now at Scarritt College, Nashville, where she teaches church music, directs choral groups, and plans chapel services for the training of future missionaries enrolled in the College.
- 74. A former member of the Faculty of the School is first music instructor at Virginia Seminary, Alexandria, beginning with the fall of 1952. A D.S.M. candidate who is completing his requirements this year has recently been appointed the first full-time instructor in sacred music at the Episcopal Theological School, Cambridge, Mass.
- 75. As noted previously, Dr. Dickinson is editor of the present hymnals used by the Evangelical and Reformed Church and the Presbyterian Church (U.S.A.). The faculty of the School has included the Chairman, Canon Winfred Douglas, and two committee members (Ray Brown, David McK. Williams) of the Joint Commission on the Revision of the Hymnal 1940 (Episcopal). A third committee member, Dr. Frederick C. Grant, is Professor of New Testament at the Seminary.
- 76. Real tribute to the significance of this festival was paid by the Minister of Riverside Church, Dr. Harry Emerson Fosdick, when he said: "It could have been a show, but it was one of my most worshipful experiences."



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